



FRANZ LISZT : 1811 – 1886

FESTIVAL PROGRAMME

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For the next two weeks, famous orchestras, soloists and chamber groups, jazz bands, choirs, street entertainers, painters, photographers, actors and actresses will transform Cambridge into a festival city.

For Cambridge to assume this extra dimension, blessed as it is with its outstanding architecture, its unique choral tradition and the prolific artistic outpourings of the University, may seem a trifle greedy. The Festival, however, taking place *outside* the University term, serves a completely different purpose: it is for the people of Cambridgeshire and the visitors who flock here from all over the world. The famous buildings open their doors to a different audience, and I am extremely grateful to the various University authorities for their generous cooperation in this regard.

This is my first Festival as Artistic Director, and I have attempted to give it a new look without, in any way, diluting the rich variety of events which made last year's Festival so successful. The next two weeks will celebrate Hungarian culture, and honour the works and life of Franz Liszt, the centenary of whose death occurs this year.

That, then, is the *main* theme and thrust of this year's Festival, but there are others. Three 'Focus' concerts organised, as in 1985, by Josephine Nendick, in which British composers living or working in East Anglia, are given a concert of their own to introduce, which will include their personal choice of music, plus, of course, a chance to present their own compositions. This year we have chosen Gordon Crosse, John Hopkins and Elizabeth Maconchy and I am particularly looking forward to hearing new works by two of them. I have also added my personal choice of music by contemporary Hungarian composers such as Ligeti and Sary.

The Hungarian theme attracted several auspicious, yet unexpected omens during the last year: firstly, the patient negotiations to 'twin' with the university town of Szeged have happily been concluded, and we will be

welcoming visitors from there during the Festival.

The second omen was a highly enjoyable, if somewhat hectic, visit I made to Hungary in October, to attend the contemporary concerts in the Budapest Music Week. I was so overwhelmed by Hungarian kindness, hospitality and exuberant enthusiasm for the arts, that on my return to England, I found that I had caught the mood, and had surprisingly little difficulty in persuading our potential performers and participants to embrace the Hungarian theme whole-heartedly. In fact, to achieve balance and proportion, I had to beg for odd morsels of Beethoven and Mozart – Haydn, of course, worked for most of his life at Esterhazy, inside the old Austro-Hungarian boundary, so was *persona grata*, in any case.

Persuading our potential sponsors to invest in the Festival proved to be an altogether tougher assignment this year, but I am happy to say that apart from the loss of one major project, the programme of events that you will find in these pages, is very much as I planned it. May I take this opportunity to thank our many sponsors, Eastern Arts and the City Council most warmly for their most generous financial support, and also assure them that it is money well spent, not only for the artistic health of the City of Cambridge, but also in terms of the sheer pleasure and fun this Festival will give.

There was one further good omen (not, as it happens, of Hungarian origin): this was the completely unfamiliar sight of the Cambridge Eight reaching Mortlake a good few lengths ahead of its deadly rival for the first time for a decade or so! I would like to think that the Cambridge Festival is beginning to nose ahead, by a shred of canvas, from some of the opposition, in its presentation of a well-planned, clearly thought-out programme of events, including, this year, over thirty major concerts (not counting that Cambridge speciality, the Organ Recital), Feasts, Fireworks, a Carnival, the first British staging of a charming comic opera by Dohnányi, Community Drama, eight major Jazz events, Film, Folk Music and Dance, the Brodsky and Takacs String Quartets, Nigel Kennedy, Peter Donohoe, over thirty works by Hungarian composers, special appearances by Judi Dench, Michael Williams and Prunella Scales, The Water Babies with over a hundred in the cast, Singing on the River, key concerts by the choirs of St John's and King's, the Royal Philharmonic Orchestra and the London Symphony Orchestra, the London Serpent Trio and the Midas Cello Ensemble, not to mention the world premiere of a new theatrical venture in the Arts Theatre *Now We Are Sixty*, a musical play about A A Milne by Gyles Brandreth with music by Julian Slade.

On behalf of the Festival Association and our president, Sir David Willcocks, may I welcome you to Cambridge if you are a visitor, and encourage you, if you are a resident, to support what promises to be a most exciting and enjoyable Festival.

Guy Woolfenden.

The Cambridge Festival is indebted to the many organisations who have sponsored events and made donations to this year's Festival. Without their generosity the Festival would have been unable to continue to provide its wide and varied programme of events.

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The Cambridge Festival Association is grateful to His Excellency the Ambassador of the Hungarian People's Republic London for making the Embassy available for a press reception prior to the Festival.
All Festival floral arrangements sponsored by The Scotsdale Garden Centre.

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Hungarian Comp

LÁSLÓ SÁRY (b. Gyor 1940)

Sary was a pupil of Szervanszky at the Budapest Academy of Music 1961–6. His early phase was under the influence of Bartok but later the theories of Boulez and Stockhausen drew him. He formed an ensemble with Jeney and Vidovszky to experiment with group improvisation and these ideas were exploited in his chamber pieces which show excellent formal control.

In 1972 he took part in the Darmstadt summer courses and this led to him composing *Pentagram* for the centenary of Budapest. His works are free in the number and nature of the instruments used and are concerned with simple material involving accidental combination of sounds.

ZSOLT DURKO (b. Szeged 1934)

Born in Cambridge's new twin town, Durko began composition studies at secondary school in Szeged. He went to the Budapest Academy of Music and graduated in 1960. He studied in Rome with Petrassi 1961–3 winning awards for his compositions including 2nd prize in the Bartok Competition for his 2nd String Quartet in 1970. During the 1960s and 1970s with foreign broadcasts and performances he became the best known Hungarian composer of his generation.

His essential position is of a classical artist holding a balance between tradition and novelty. His compositions followed new technical directions not slavishly imitating Kodály and not using peasant modality – all his work is atonal.

JÁNOS KASS (b. Szeged 1927)

János Kass was born on 26th December 1927 in Szeged in Southern Hungary. He attended the School of Arts and Crafts in Budapest, then obtained his diploma at the Budapest Academy of Fine Arts in 1951. Later he studied graphic art and book design in Leipzig. Since 1968 he has been professor at the College of Arts and Crafts in Budapest. Exhibitions of his work have been held in Bologna, Paris, Rome, Sydney, Turin and Zagreb, and he has participated in biennales in Venice, Vienna, Moscow and Tokyo. In 1955 and 1967 he was awarded the Munkácsy Prize; in 1958 he received a silver medal for graphic contribution to the Hungarian pavilion at the Brussels World Fair; and in 1959, 1965 and 1971 he received gold and silver medals at Leipzig for book design. He has extended his artistic interests into film, making computer animation with John Halas of Great Masters Ltd., of the lives of Botticelli and Leonardo da Vinci amongst others.

His first exhibition in the United Kingdom was at the Banksie Gallery in London in 1982. Subsequently his works were exhibited at Bath and Glasgow in 1985, and at the Trinity Art Centre, Tunbridge Wells in 1986. A series of his prints, inspired by Shakespeare's plays he has generously donated to the Shakespeare Memorial Theatre in Stratford-upon-Avon. These have been on permanent show since 1982.

In 1986 he was awarded the title Merited Outstanding Artist in Hungary. His own museum is to open shortly in the town of his birth.

GYÖRGY LIGETI (b. 1923)

György Ligeti was born in a part of Transylvania then in Hungary and now in Romania, and studied at the Budapest Academy of Music, his teachers including Ferenc Farkas and Sándor Veress. He then taught at the Academy, and made a detailed study of Transylvanian folk music. In 1956 he came to the West; after working at the Cologne electronic music studio, he settled in Vienna, and became an Austrian citizen. He has lived in Berlin and California and has close links with Stockholm; he now divides his time between Vienna and Hamburg.

Ligeti's unique sound-world first became known to a wide public in the late 1960s, when extracts from some of his works were used – without his knowledge or permission – on the sound-track of Stanley Kubrick's film *2001*. Many of his works have since found a more comfortable home in the concert repertoire and on records: they include big, statically conceived orchestral works like the early *Atmosphères*, small more eventful chamber- and chamber-orchestral scores like the *Chamber Concerto*, and the two manically eventful music-theatre pieces *Aventures* and *Nouvelles Aventures*. His largest work to date is the comic-apocalyptic opera *Le grand macabre*, first performed in Stockholm in 1978, and staged in London in 1982; he is now working on its successor, a setting of *The Tempest*, commissioned jointly by the BBC and English National Opera.

MÁTYÁS SEIBER (b. 1905 Budapest, d. 1960 Capetown S.A.)

Seiber was British, but of Hungarian birth. A pupil of Kodály, after the First World War he settled in Germany and made a living as an orchestral player, conductor and teacher of jazz and composition at the Hoch Conservatory in Frankfurt. In 1935 he moved to England and earned a living writing functional music and teaching composition at Morley College. He was a teacher and Co-founder of the Committee for the Promotion of New Music and was a great influence on younger English composers.

He died, tragically, in a car crash in South Africa. His daughter now lives in Cambridge.

ZOLTÁN KODÁLY (b. 1882 Kecskemet, Hungary; d. 1967 Budapest)

Kodály began to compose while a boy. Aged 18 he went to Budapest to study Modern Languages at the University and composition with Hans Koessler at the Academy of Music. In 1906 he completed his PhD on Hungarian Folk Music and with his friend and collaborator, Béla Bartok, continued to amass Hungarian folk songs in rather the same way that Vaughan Williams collected English folk songs.

He was appointed Professor at the Budapest Academy, like Bartok, and lived in the city for the rest of his life.

Like Bartok, Kodály's early work was stylistically created on the basis of Hungarian folk music. However, Kodály's development was 'slower' and showed little change of style once he was established in Hungary and abroad with *Psalmus Hungaricus* (1923), and the witty and brilliant opera *Háry János* (1926) from which the orchestral suite was extracted.

The *Psalmus Hungaricus* often uses a boys chorus and this fostered in Kodály an interest in musical education. He developed a school music curriculum part of which was to teach every child to sing at sight. He also wrote a great deal for children and amateurs to perform.

All his chamber works were composed pre-1920 and few orchestral pieces were written post-Háry János. The more lasting are those founded on folk music eg *Dances of Galánta* (1933).

BELA BARTÓK (b. 1881 Nagyszentmiklos, Hungary now Sinnicolau, Romania, d. 1945 New York)

Bartók was probably the greatest musician produced by Hungary. A composer, excellent pianist and thorough student of folk music, he was influenced greatly by his researches and his reverence for composers of the past. This gave him a homogeneous style, Hungarian in tone but universal in expressive power.

His mother encouraged his early musicality and in 1898 he won a free scholarship to Vienna. However, he chose to follow Dohnányi to Budapest and studied composition with Hans Koessler. The decisive episodes in his early composing career were his contact at this time with the Hungarian nationalist movement, and in 1904 hearing real Hungarian folk music not the gypsy tunes of Brahms and Liszt.

He collaborated with Kodály on a number of scholarly articles on the folk songs he was collecting and with Kodály took an appointment at the Budapest Academy which brought a new vitality and national pride to Hungarian musical life. His 1st Quartet (1909) was written in this period, influenced by Hungarian folk music and contemporary composers in the West – Strauss and Debussy. Debussy's vocal style, which suited the language he wrote in, also influenced Bartok when he came to write his opera *Duke Bluebeard's Castle*.

By the time he wrote his 2nd Quartet a coherent style was emerging based on folk song. However later works such as the Violin Sonatas of 1921/2 showed him on the brink of atonality, while the ballet *The Miraculous Mandarin* recalls Stravinsky's *Rite of Spring*.

During the inter war period, Bartok toured Europe and the United States as a concert pianist, writing the piano sonata, the 1st and 2nd Piano Concertos and the suite *Out of Doors* for himself. He kept his teaching post in Budapest but undertook no more folk music collecting trips. He concentrated instead on classifying the variants of melody and this contributed to the far reaching variation technique he developed. This is especially apparent in his 3rd Quartet (1927) written in one movement. The first part is worked from a small motif, the second is a set of canonic variations while the third and fourth are a recapitulation of the first and second parts. By the time he wrote the 4th and 5th Quartets this form had been honed into a symmetrical, five-part form (ABCBA) rather like an arch, and the style was the essence of folk melody and rhythm without actual quotation.

His compositions in the 1930s make use of new sound resources, seen especially in the 2nd Piano Concerto where he indicates very clearly how the percussionists are to achieve novel effects. The string writing of the later quartets and the *Music for Strings, Percussion and Celesta* (1936) call for a wide variety of textures and playing techniques.

In 1940 Bartok emigrated to the United States and spent his last years in quiet neglect, cut off from his friends and depressed by the war. He wrote only two works, the ebullient Concerto for Orchestra (1943) and the Sonata for Unaccompanied Violin (1944).

ERNŐ DOHNÁNYI (b. 1877 Pozsony, now Bratislava, d. 1960 New York)

Dohnányi entered the Budapest Academy in 1893 to study composition with Hans Koessler. He set a precedent by not going outside Hungary to study, and was followed to the Academy by Bartok. In 1897 he made his debut as a concert pianist in Berlin and began his career as a virtuoso. In 1919 he was made Director of the Budapest Conservatory but as an old man he went to the United States for 'political reasons'.

He had little interest in folk song and none in advanced musical trends, preferring the Romantic style of Brahms and Liszt. His most well known work is probably the *Variations on a Nursery Song* for piano and Orchestra but he also composed three operas, two piano concertos, choral and chamber music and a ballet.

Composers & Artists in the 1986 Festival.

FRANZ LISZT (b. 1811 Raiding, Hungary; d. 1886 Bayreuth)

Liszt was truly a colossus of 19th century music, not only a phenomenal pianist, whose playing was '... never to be forgotten or approached by later artists'. (J A Fuller Maitland 1883) but also a composer of every genre whose later works anticipated many features of 20th century styles. He was a man whose nature spanned the extremes, from the Romantic – for whom the term 'Lisztomania' was coined – to the legend, as the white haired abbe in a cassock, but who also had a more than healthy interest in the opposite sex.

His enormous musical talents were recognised early on, and the child prodigy was able at the age of 10 to move to Vienna to study with Czerny and Salieri, thanks to financial rewards from aristocrats. In 1822 he made his first public appearance in Vienna at which his genius was acknowledged by the entire musical public of the city. At a second in 1823 Beethoven was present and at the end publicly kissed him on the forehead.

In 1824 he paid his first visit to England and gave a concert at the Argyll Rooms, London. Later in June that year at a concert in Drury Lane he 'consented to display his inimitable powers on the New Grand Piano Forte, invented by Sebastien Erard'. Until his father's death in 1827 Liszt spent most of his time on concert tours in England, France and Switzerland but had already made his first serious attempts at composition.

After his father's death, and needing to support himself and his mother, he settled in Paris. While there he met, and was influenced by literary leaders such as Victor Hugo and George Sand and by the humanitarian and cosmopolitan idealism they stood for. His development as a composer was also influenced greatly by contact with Chopin and Berlioz. The dazzling career of the violinist Paganini and his compositions to expand the technique of the violin attracted Liszt to attempt the same for the piano. (Improvements to the piano as an instrument meant this was physically possible – and the instrument could stand up to it.)

In Paris he formed his first, serious female attachment. She was the Countess d'Agoult, mother to his three children. His tours of Switzerland and Italy between 1835–9 with her were chronicled as the *Année de pèlerinage* (Years of Pilgrimage).

By now he was regarded as the greatest pianist the world had even seen, and from 1840–7 he toured almost incessantly from Dublin–Moscow and Spain–Turkey where he was feted at dazzling royal soirees. From his concert touring years come his finest transcriptions of Beethoven symphonies and works by Berlioz and Schubert. In the days before broadcasts and recordings, transcriptions were an excellent way of hearing other works. Liszt's transcriptions were the finest of their kind whether

'straight' transcriptions as of the Beethoven symphonies, or 'freer' fantasy transcriptions, and they account for about half his massive output of work.

From 1848 Liszt was based in Weimar and in the 13 years he was there, made it the centre of a new musical life in Germany, championing the rising musical generation. As conductor of the court theatre he was personally responsible for ensuring the first performance or revival of 20 operas by living composers including Wagner whom he helped with purse and pen as well as baton.

He gave up performing for his own benefit and became the teacher and inspiration for a host of aspiring pianists, including Hans von Bulow who later married his daughter, Cosima.

In 1861 he left Weimar and made Rome his headquarters, dividing his time between it, Budapest and Weimar. The trips to Hungary continued until his death, partly due to the pull of the 'old country', but also because he had established a music academy in Budapest. The Hungarian Government, determined that their hero should spend some time in his homeland each year, created him a Royal Hungarian Councillor in 1871. On the occasion of the jubilee of the master's career in 1873 the Magyars went wild with delight and hero-worship in Budapest.

The *Années de Recueillement* (Years of Meditation) in Rome led to Liszt finally taking orders and becoming a secular priest in 1879. This marks the period of his composing liturgical organ and piano works as well as his two great choral works *The Legend of St Elizabeth* and *Christus*.

In the last year of his life Liszt visited Paris and London where *St Elizabeth* was performed, receiving special honours and great adulation wherever he went. He died in Bayreuth not long after a visit to the opera for a performance of his son-in-law, Wagner's *Tristan* – an exceptionally fine performance by all accounts, which lingered with him until he died.

BÁLINT BAKFARK (b. 1507 Transylvania d. 1576 Padua)

Bakfark was a lutenist and famous in his own day throughout Europe. He was in the service of the Governor of Transylvania and stayed with him when he became King of Hungary. In 1540 he began to travel working first for the Archbishop Bethune in Paris and later for the Polish King. He fulfilled diplomatic as well as musical duties but left their service in 1566 and went to Padua. He died there of the plague in 1576.

His works were mainly transcriptions of the madrigals and motets of others. His own original work consisted of fantasias and were examples of the old strictly polyphonic way of lute writing.



Piano recital by Liszt, frontispiece from Adam Brennglas, 'Berlin, wie es ist und—trinkt' (1842).

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DIXIT DOMINUS	HANDEL
Dixit Dominus	
Virgam virtutis tuae	
Tecum principium	
Juravit Dominus	
Tu es sacerdos	
Dominus a dextris tuis	
De torrente in via bibet	
Gloria Patri	
THERESA MASS	HAYDN
Kyrie	
Gloria	
Credo	
Sanctus	
Benedictus	
Agnus Dei	

TICKETS £12, £8, £3

Handel's Latin church music dates from his youthful sojourn in Italy between 1706 and 1709. While in Rome in 1707 he completed three substantial psalm settings (*Dixit Dominus*, *Laudate pueri* and *Nisi Dominus*) and a number of solo antiphons and motets. Vincent Novello (1781–1861) was the first to point out that these psalms are all appropriate for Vespers, and the recent discovery of further Latin settings has convinced many scholars that, taken together, these works may have been intended for Vespers for the feast of Our Lady of Mount Carmel as celebrated by the Carmelite order in Rome in 1707.

Whatever the original liturgical function of Handel's *Dixit Dominus*, today it has been thoroughly secularized, appearing more frequently in the concert hall than in church. The reasons for its popularity are not hard to discern: the centrality of the chorus, the engaging variety of styles and the overtly dramatic response to the text all suggest the mature Handel. *Dixit Dominus* is undoubtedly a striking work, and although the composer was only 23 years old, its assured technique reminds us that he had already completed two full-length operas and was to finish his first oratorio the following year. The work must have made a deep impression on conservative Rome, which was used to a *cappella* church music of the *stile antico*. Some composers pandered to local taste – Domenico Scarlatti's

archaic eight-part *Staba Mater* is roughly contemporary with Handel's *Dixit* – but the young German had too much of his own to say to resort to such a restricting idiom.

Dixit Dominus (Psalm 110) is one of the more obscure Psalms of David. It is of comparatively late date (141 BC) and celebrates the unprecedented acceptance of Simon the Maccabee prince as both supreme Governor and High Priest of the people despite his unorthodox lineage. Considering the blandness of its subject matter, Handel manages to inject a surprising degree of dramatic interest into his musical setting, much of which derives from his exploitation of the percussive quality of the Latin verse, and from the graphic realisation of susceptible words. The most vivid example of the latter is on the word *conquassabit* ('he will shatter chiefs'), where the choral texture is literally fractured into a sequence of abrupt staccato utterances. When the text itself does not yield sufficient stimulus, Handel sets up musical tensions of his own devising. These are most readily perceived in the choral sections which dominate the work. The opening chorus is powerfully declamatory in style, and elements of plainsong are iterated in long notes by the trebles, providing a foil for motivic dialogue in the other parts. This strong polarity between the treble and lower voices is apparent throughout the work, and became a hallmark of Handel's mature choral

style. As the opening chorus progresses, the plainsong incipits filter down through the voices, and the composer explores a range of contrasting vocal combination. Elsewhere, he exploits contrasts between slow, pungent homophony and rapid syllabic declamation (*Juravit Dominus*); old-style counterpoint and fashionable operatic vocalisations in the *Gloria patri*; and simple orchestral doubling of vocal lines and independent concerto-like string writing in *Judicabit in nationibus*.

The two solo movements, *Virgam virtutis* (for alto) and *Tecum principium* (for soprano), follow each other after the opening chorus. The nature of the text precludes *da capo* treatment and so both arias are through composed. *Tecum principium*, dominated throughout by *galant* triplet figures and apposite dialogue with the orchestra, is genuinely touching. However, most of the solo work is confined to the ensembles, a procedure also adopted by Haydn in the *Theresa Mass*. *De torrente in via bibet* is one of the most original and heart-felt of the ensemble movements: two trebles duet over lush string harmonies while the choral tenors and basses tersely intone 'propterea exaltabit caput' (therefore shall he lift up his head). With the *Gloria patri* the coronation psalm finds both its musical and spiritual climax. The chorus is cast in two halves. First, a theatrical session in which dramatic fervour is generated by juxtaposing three distinctive themes: an elaborate 'Gloria' phrase, a succinct 'et spiritui sancto' motif, and a repetition of the devotional plainsong fragments heard at the outset of the work – all taken up by the soloists, chorus and orchestra. Second, an extended fugue, whose inexorable logic, is ultimately both musically and spiritually fulfilling.

The death of Prince Nicholas I Esterhazy in 1790 and the succession of his less musically inclined son Anton, left Haydn free to travel. He visited England twice, during 1791–1792 and later between February 1794 and July 1795. When Nicholas II succeeded Prince Anton in January 1795, he invited Haydn to return to the Esterhazy household to rebuild the court orchestra and provide a mass every year in celebration of his wife's Name Day. The *Theresa Mass* was the fourth of the six great masses which Haydn composed for the beautiful and vivacious Princess Maria Hermengild. The misleading title of the work stems from the mistaken belief that it was intended for the Empress Maria Therese, for whom Haydn actually composed his great *Te Deum* later that year. It appears that Haydn and the Princess were on excellent terms. She often interceded on his behalf with her arrogant and domineering husband, and generally made his old age as comfortable as possible, 'seeing to it that he had his favourite wine (Malaga) served to him from the Princely cellars, and that his doctor's bills were paid'. Haydn's musical compliments to the Princess speak for themselves.

The celebrations surrounding her Name Day in 1799 were as elaborate as ever, and happily vivid glimpses of these festivities were recorded by a contemporary diarist. They commenced the night before at Eisenstadt Castle, where 'At six in the evening there was Turkish Music in the square, then a French play. At the end a decoration with the portrait of the Empress. The Frenchman rolled across [the stage] like an army, with caricatures using grenadiers, fifes and drums; the players

also dressed in Hungarian costume, they stuttered as they read off their speeches and congratulations [to the Empress]. The *spectacle* wasn't finished till 11.30.' The following day the *Theresienmesse* was performed in the *Bergkirche*, just outside the Castle. Following this there was an enormous banquet in the Great Hall: 'A lot of toasts were drunk, which were always announced by trumpets and drums from the gallery and by the thunder of Cannon in front of the Castle. The Prince also drank a toast to Haydn's health and everyone joined in.'

Between 1750 and 1802 Haydn composed around fourteen masses in both the *missa brevis* and the longer ceremonial *missa solemnis* styles. With the Symphony No. 104 in D ('the 12th I have composed in England') Haydn's symphonic output ceased, and in the last nine years of his life he channelled most of his remaining energies into the production of religious works: six masses and two oratorios. Anyone familiar with the late symphonies will immediately recognise the new application of symphonic principles to the choral forms of mass and oratorio. Formally, however, the masses do not follow the established Neapolitan 'cantata-mass' layout in which the text is divided into solo arias and choruses. Instead, the soloists (usually grouped together as a quartet) and chorus sing together, thus providing vocal contrast within, rather than between movements.

Michael Haydn was an admired composer of church music in the old contrapuntal manner. But this fossilized style was too restricting for the mature talents of his elder brother, Joseph. Dr Haydn was by no means without contrapuntal skill – the masses all abound with fugal writing – but the use of an up-to-date idiom suited both his own particular gifts and the sophisticated tastes of his royal employers. Nevertheless, the worldliness of his sacred style worried some. But Haydn's inspiration was above reproach, for he always maintained that 'at the thought of God his heart leapt for joy, and he could not help his music's doing the same'.

The *Kyrie* opens with a stately prelude which soon gives way to a carefully crafted fugue, thematically related to the opening. The 'Christe eleison' is set for a solo quartet, and the fugal and prefatory material returns to round off the movement symmetrically. The *Gloria* is also cast in three main sections. After a suitably adulatory laudation, notable for its stirring brass fanfares and effervescent string writing, a personal note is struck in the tender aria for alto, 'Gratias agimus tibi'. After this the soloists, chorus and orchestra again burst into life, and the movement culminates in a reverential, fugal 'Amen'. Like many of Haydn's credos, this one begins in a bold, four-square manner, as if the composer felt the Creed needed to be intoned with solemn reverence as a profound affirmation of faith. The *Benedictus*, on the other hand, is distinctly popular in tone – typical of the late masses. The final *Agnus Dei* slowly builds up tension until it is finally released in a jubilant 'Dona nobis pacem' section which forms a fitting climax to one of Haydn's most appealing settings of the mass.

Simon Heighes

THE CHOIR OF KING'S COLLEGE CHAPEL

CAMBRIDGE, consists of thirty voices: sixteen are trebles (for whose formal education the College has been responsible since the time of the founder King Henry VI in the 15th century) and fourteen are undergraduates, twelve of whom are offered Scholarships on entry to the College. The other two are recruited from undergraduates who have already been admitted to the College.

The Choir's basic period of residence coincides with the three eight-week University terms, together with three weeks during the Long (Summer) Vacation in July, and the major Feasts of Christmas and Easter. Throughout this period Evensong is sung on six days of the week and Matins or Sung Eucharist on Sundays and Saints' days.

The fame of the Choir has steadily grown since the early 1930s through the regular broadcasting of services and recitals. The well-known Festival of Nine Lessons and Carols on Christmas Eve was first broadcast in 1928, and, with the exception of 1929, has been broadcast annually; in addition, special programmes have been presented for television. With the advent of LP records in the 1950s the work of the Choir became still more widely known in all parts of the world. In addition to recordings of Matins, Evensong and Carol Services, a wide range of sacred music from Taverner to Britten is available on disc. The Choir has taken part in gramophone recordings and TV or radio performances with all the leading British orchestras, including the BBC Symphony, New Philharmonia, London Symphony, London Philharmonic, English Chamber, Jacques, Academy of St Martin-in-the-Fields, Philomusica; and, in addition, foreign orchestras, including the Vienna Concentus Musicus and the Leonhardt Ensemble.

It has toured extensively in Australia, New Zealand, Japan, Hong Kong, the USA, Sweden, Switzerland, Holland, Belgium, West Germany and, in 1985, returned to the USA.

In October 1982, Stephen Cleobury relinquished his post as Master of Music at Westminster Cathedral to become director of Music at King's, thus following in the line of Boris Ord, Sir David Willcocks and Philip Ledger.

The next voice trails for choristers at King's College will be held in Cambridge on Saturday 1 November 1986. Full details may be obtained from: The Tutor's Assistant, King's College, Cambridge CB2 1ST.

THE ENGLISH CHAMBER ORCHESTRA

is recognised worldwide as an example of Britain's finest musicianship. Since its foundation in 1960 the orchestra has performed at nearly three hundred concert venues outside the United Kingdom, including Australia, Canada, Hong Kong, India, Israel, Japan, Mexico, New Zealand, South America, the United States and the West Indies as well as European countries. Within the UK the ECO appears at the major Festivals, as well as the principal concert halls in London, where it is the only full-time chamber orchestra.

It has always attracted a heavy schedule of recording sessions. Over the years the orchestra has recorded music from nearly eight hundred works, and its discography lists a wealth of recordings of historic interest, several award-winning collections, and performances with artists such as Ashkenazy, Baker, Barbirolli, Domingo, Rostropovich, Stern, Tortelier and Zukerman.

Many special partnerships have been made, notably those with the late Benjamin Britten, and with Daniel Barenboim, Raymond Leppard and Murray Perahia. As part of its 25th anniversary celebrations the ECO was delighted to appoint Jeffrey Tate its first ever Principal Conductor last year. During the 85/86 season his work with the orchestra includes recordings of late Haydn symphonies in Mozart wind concertos for EMI, a "workshop" for BBC TV, and appearances in the Barbican, the Royal Festival Hall, at the Proms, and at the Festivals in Harrogate and King's Lynn.

The orchestra's touring diary is particularly full during 1986. In January it visited Florida, the Bahamas and Bermuda, and in February toured Italy with Rostropovich. In April Sir Yehudi Menuhin conducted the orchestra's ninth major tour of the USA, and in May and June Vladimir Ashkenazy joined the ECO for concerts in six European countries. After visiting the Menuhin Festival in Gstaad in August, the orchestra embarks upon a Mediterranean music cruise in early September, in the company of Andre, Accardo, Ashkenazy, Ma, Litton, Raimondi and others. November sees the ECO in Tokyo, for the first instalment of the complete Mozart piano concertos, directed from the keyboard by Mitsuko Uchida. She and the ECO return to Tokyo to complete the cycle next year, when Jeffrey Tate will conduct.

GILLIAN FISHER SOPRANO

Gillian Fisher began her vocal studies with John Carol Case while reading Law at the University of Warwick. She was awarded a foundation scholarship to the Royal College of Music where she studied with Ruth Packer.

During recent seasons her engagements have included recordings and concerts with The Hilliard Ensemble in the UK and the Netherlands, concerts and stage performances with the Monteverdi Choir and Orchestra at the Aix Festival and in Lyon, and a visit to Greece with the English Bach Festival. Gillian Fisher's stage roles include the title role in Monteverdi's *Coronation of Poppea*, Belinda in Purcell's *Dido and Aeneas*, and Papagena in Mozart's *The Magic Flute*. Her recordings include the critically acclaimed *The Triumph of Time and Truth* by Handel for Hyperion, and Purcell's *King Arthur* for Erato; two other recordings of cantatas by Handel have since been released on the Hyperion label.

She has made her Concertgebouw debut under Ivan Fischer, performed Couperin's *Lecons de Tenebres* in Amsterdam, Utrecht, Oxford and at the York Early Music Festival, and sung at the Bruges Festival with the Philharmonia Hungarica under Uri Segal. Other engagements include roles in several of the BBC's



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recordings of operas by Jean-Philippe Rameau to celebrate his tercentenary.

Engagements last year included five concerts with the Scottish Chamber Orchestra during March, performances of Handel's opera *Poro* at the Barber Institute, a *St. Matthew Passion* at the Bath Festival in May and a series of performances of Handel's newly-discovered *Carmelite Vespers* with the European Baroque Orchestra in Manchester, Oxford, Rome, Florence, Bruges and Utrecht during the summer. She made her debut appearance in Scandinavia, singing Bach's *B minor Mass* at the Turku Festival in Finland and Handel's *Theodora* in Oslo.

ELISABETH PRIDAY SOPRANO

Elisabeth Priday was born near Buckingham and attended the Royal Academy of Music where she studied with Joy Mammen and Peter Harrison.



In 1975 she joined the Monteverdi Choir, with whom she has been a regular soloist and made recordings of Handel's *Israel in Egypt*, Purcell's *Music for the Chapel Royal* and the complete Bach Motets. Elisabeth Priday sang Amour in the first ever staging of Rameau's *Les Boreades* during July 1982 at the Aix Festival with the Monteverdi Choir and English Baroque Soloists, a role repeated at Lyon Opera House. She also took the part of Amour in the production of Rameau's *Hippolyte et Aricie* at the 1983 Aix Festival, which was repeated for the BBC Promenade Concerts and again for Lyon Opera House in March 1984. Other operatic roles have included a part in Handel Opera's production of *Giustino* in November 1985, and highly-acclaimed performances

in Hasse's *L'Eroe Cinese* for Ton Koopman at the 1985 Holland Festival.

Engagements last season included recordings of Purcell's *King Arthur* for Deutsche Grammophon, a performance of Mozart's two settings of *Regina Coeli* for Music at Oxford, and appearances at the London Handel Festival in *Parnasso in Festa* and *Solomon*. She has also worked with The Hilliard Ensemble, Chiaroscuro and the Deller Consort, made a recording for Belgian Radio of De Fesch's *Joseph* and appeared in operas with Roger Norrington for the Maggio Musicale in Florence (*Speranza in Orfeo*) and with the Parley of Instruments in September 1984. She has recently given a performance of *Messiah* at St. David's Hall, Cardiff and a concert of works by Mozart with the Bournemouth Sinfonietta, last January she took part in a performance of Handel's *Ode on St. Cecilia's Day* in Bruges.

Concerts last summer included two performances of Bach's *B minor Mass* in King's College, Cambridge and at the Hexagon, Reading, and a series of performances of Handel's newly-discovered *Carmelite Vespers* with the European Baroque Orchestra in Manchester, Oxford, Rome, Ravenna, Florence, Bruges and Utrecht.

CHARLES BRETT COUNTERTENOR

Charles Brett is one of Europe's leading countertenors and his many recordings and radio broadcasts have made him familiar to music lovers the world over. He started his career as a choral scholar at King's College, Cambridge and has since worked with many of the leading early music and baroque specialists, including Munrow, Harnoncourt, Leonhardt, Hogwood, Gardiner and Malgoire. Among his many recordings are several works by Handel, including *Dixit Dominus*, *Rinaldo*, *Messiah* and *The Triumph of Time and Truth*, which he recorded with the London Handel Choir and Orchestra.



Concerts take him all over Europe and he appeared last year in France, Germany, Switzerland, Spain and Norway. He has also founded and directs the Amaryllis Consort, a highly-acclaimed vocal group which specialises in the renaissance repertoire.

During last season Charles Brett made a highly successful operatic debut in the Graz Opera production of *Angelica Vincitrice di Alcina* by J. J. Fux, which was recorded for television, and he returned to the operatic stage in Handel's *Semele* at Ludwigsburg, also to be televised. Engagements also included a series of concerts with the Scottish Chamber Orchestra, a visit to Oslo to sing Handel's *Theodora* and a televised concert for the Queen of Holland's birthday at the Royal Palace in The Hague.

Charles Brett's current engagements include his United States debut, concerts at the Flanders Festival and for Music at Oxford, a performance of Bernstein's *Chichester Psalms* in Gloucester Cathedral, and visits to Portugal, Spain, Germany, Switzerland, Holland and France.

PAUL ELLIOTT TENOR

Paul Elliott was a chorister at St. Paul's Cathedral, London. He subsequently joined the Choir of Magdalen College, Oxford, and obtained an Honours Degree in Politics and Philosophy. He studied singing with David Johnston and later with Sir Peter Pears and quickly established himself as one of the foremost young singers in the early music field.



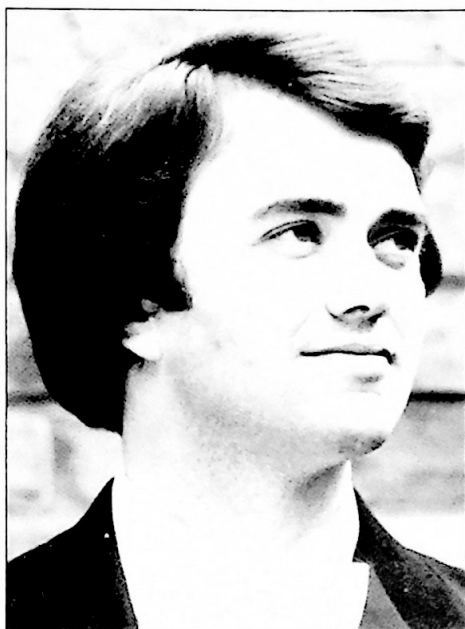
Amongst his most recent major engagement has been a staged version of Handel's *Acis and Galatea* for the Stadttheater, St. Gallen, Switzerland, which has been recorded for television and will also be available as a commercial video. In all he has made some eighty records with groups such as the Deller Consort, the Early Music Consort of London, the London Early Music Group, Pro Cantione Antiqua, The Hilliard Ensemble and the Consort of Musick.

Paul Elliott has appeared at festivals throughout France, Belgium, and the Netherlands, and recorded regularly for BBC Radio 3. During 1982 he recorded *Messiah* for BBC TV in Westminster Abbey, made his solo debut in the USA with the Los Angeles Philharmonic at the Hollywood Bowl and gave opera and recital performances in Paris, Belgium, the Netherlands and the UK. In Summer 1983 he toured Italy and the Netherlands with Ton Koopman and the Amsterdam Baroque Orchestra giving performances of *Messiah*, which were also recorded by Erato. Recent engagements also include work with the City of Birmingham Symphony Orchestra and regular Passion performances in the Netherlands.

Last summer he took part in a series of performances throughout Europe of the newly-discovered *Carmelite Vespers* of Handel with the European Baroque Orchestra and also sang *Messiah* with the Academy of Ancient Music in Switzerland. Paul Elliott regularly visits the United States of America for a variety of engagements; he was recently appointed visiting lecturer in voice studies at Indiana University in Bloomington.

MICHAEL GEORGE BARITONE

Michael George has established himself as one of Britain's leading baritones. He began his musical training as a chorister at King's College, Cambridge, and later won an exhibition to the Royal College of Music where he studied with Gordon Clinton and Ruth Packer and was a major prizewinner. His repertoire covers an exceptionally wide field, ranging from the 12th century to the present day. He works frequently with several leading early music ensembles, including The Hilliard Ensemble, Pro Cantione Antiqua and the New London Consort. As a soloist Michael George has appeared with choral societies throughout the British Isles, at many of



Michael George's recordings include Monteverdi's *Vespers*, Handel's *Dettingen Te Deum*, Holst's *At the Boar's Head*, Purcell's *Yorkshire Feast Song*, Charpentier's *Magnificat*, Schütz's *Fili Mi Absalon* and Stainer's *Crucifixion*.

Michael's engagements last season included work with the Royal Liverpool Philharmonic Society, a series of performances of Handel's newly-discovered *Carmelite Vespers* all over Europe with the European Baroque Orchestra, a week of concerts with the Scottish Chamber Orchestra, a performance of Bach's B minor Mass in Turku, Finland, and concerts in Bruges, Holland, Italy, Denmark, France and at the Aldeburgh Festival.

STEPHEN CLEOBURY has been Director of Music at King's College, Cambridge, since 1982. Previously he was for four years in charge of the music at Westminster Cathedral where, at the wish of Cardinal Hume, the choral tradition was revitalised following the threatened closure of the Choir School.

In addition to his work in King's, Mr Cleobury conducts the orchestra and chorus of the University Musical Society. The CUMS gave Holst's Choral Symphony at the Aldeburgh Festival last summer as well as the *Missa Solemnis* and *Belshazzar's Feast* in the Cambridge season. The Chapel Choir is as busy as ever, breaking new ground, tending old and getting about. The Choir records for EMI and Decca, and recent releases have included Mozart Masses, 16th century Italian polyphony and Christmas Carols. Discs of Rossini and Vivaldi are due out shortly.

Some of Stephen Cleobury's own interests are reflected in the past year's activities – a concert at the International Symposium on Josquin des Prez in Cologne, three performances of Monteverdi's *Vespers* with 'authentic' instruments and a plainsong Requiem in Chapel on the occasion of the Founder's Obit in the

early music field balance a commitment to new music – a new Peter Maxwell Davies carol for last year's carol service, and a BBC commission from Stephen Dodgson for performance at the next Norwich Festival of Contemporary Church Music.



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the country's leading venues, and in festivals such as Aldeburgh, Bath, the Proms, Three Choirs, King's Lynn, Swansea, the City of London and Spitalfields.

His operatic roles have included God in the world premiere of the *Tower of Babel* by David Nield in 1982, which he repeated for the Edinburgh Festival last summer, Jupiter in Rameau's *Castor et Pollux* in an English Bach Festival production at Covent Garden, Paris and Monte Carlo opera houses, Don Antonio in an opera by Kaiser at the Barber Institute in Birmingham, and Noah in *Noyes Fludde* for a BBC production.

PETERBOROUGH STRING ORCHESTRA

PAUL MANLEY *LEADER*

THE GUILDHALL · SUNDAY 20 JULY, 8PM

RUMANIAN FOLK DANCES	BARTOK
BESARDO SUITE NO 2	SEIBER
EINE KLEINE NACHTMUSIK	MOZART
Allegro; Romanza (andante); Menuetto (allegretto); Rondo (allegro)	
ADAGIO for Strings	BARBER
DIVERTIMENTO for String Orchestra	BARTOK
Allegro non troppo, Adagio molto; Allegro assai	

TICKETS £6, £5, £4

Bartók wrote a great deal of music for the piano and was himself an excellent pianist. His compositions were heavily influenced by Central European folk music which he loved and studied throughout his career. The *Rumanian Folk Dances* were written in 1915, originally for piano but arranged for string orchestra in 1929. The first four dances are in strongly contrasted moods, while the last three are fast and lively and are played without a break.

- I Jocul cu Băta (Stick Dance)
- II Brăul (Sash Dance)
- III Pe loc (In one spot)
- IV Buciumaena (Horn Dance)
- V Poarga romaneasca (Rumanian Polka)
- VI Maruntel (Fast Dance from Belénys)
- VII Maruntel (Fast Dance from Nyágra)

The tunes on which the Suite is based, are all taken from Jean-Baptiste Besard's *Thesaurus Harmonicus*, published in 1603. This work

consists of 10 volumes, containing Preludes, Fantasias, Branles and Ballets, Airs de Court, Passamezzi, Courantes, etc., altogether over 400 pieces by various composers. Although well-known to musicologists, this important work has never been transcribed into modern musical notation, except for a few pieces here and there. In 1940 I transcribed the work from the old lute tablature into modern notation and found it a real *Thesaurus*: a store-house full of the most attractive and charming 16th century dance-tunes.

Matyas Seiber

Throughout his life Mozart wrote Divertimenti and Serenades for varying instrumental groups, such works usually being commissioned in celebration of some festive event of either an official or domestic nature. The serenade inhabits a world poised between the intimacy of chamber music and the formality of the symphony – its primary aim was entertainment, although Mozart, as in the famous *Haffner Serenade* of 1782, usually translated this traditionally slight form on to a higher artistic level.

Little is known of the background to *Eine kleine Nachtmusik*. Save that it was written whilst the composer was working on his opera *Don Giovanni* and completed on August 10, 1787. According to Mozart's own catalogue it originally had two minuets, one of which has disappeared. Perhaps the best known of all Mozart's compositions, it demonstrates in its four movements, warm lyricism as well as formal and technical perfection within the smallest possible artistic dimensions.

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Barber, born in West Cheshire, Pennsylvania, might reasonably be described as a 'middle of the road' composer to some of his twentieth century American colleagues. Prominent in all fields of composition from solo song to opera, his music combines brilliant technical qualities with a predominantly expressive and lyrical style. Such characteristics are displayed to perfection in the eloquent and moving *Adagio*.

Originally figuring as the slow movement of his *String Quartet in B minor*, this work so impressed Arturo Toscanini, that he persuaded the composer to adapt it for full string orchestra, premiering it at one of his NYMBC symphony concerts in November 1938. Its flowing melismatic lines, lustrous textures and breathtaking climatic movement brought instant success and have since endeared this miniature masterpiece to players and audiences throughout the world.

Sinister developments in Europe had, by 1938, at last convinced the reluctant Bartók of the need for emigration. He had already sent many of his manuscripts into Switzerland for safe keeping and arrangements were in train to transfer his publishing affairs to London. The months of indecision prior to exile in America, were mercifully interrupted by a brief idyll when his friend, the conductor Paul Sacher, placed a Swiss mountain chalet at his disposal. It was here at Saanen, in August 1939, that the *Divertimento* was written, its premier taking place under Sacher at Basle in June of the following year.

The 'sonata' outline of the first movement charts the evolutionary process of a flowing first violin melody whose characteristic descending semiquaver *motif* eventually initiates a related second group of ideas. With the concerto grosso principle in mind, Bartók exploits textural contrasts between solo quartet *concertino* and full string *tutti* – especially in the work's central section, the arrival of which is marked by a return to the syncopated accompanimental rhythms of the opening, and which continues via a concentration of close imitative and canonic devices. So resourceful is the development of the initial material that it never re-appears in its original form; the final recapitulatory measures reprocessing the melodic elements of the exposition, culminate, after a mighty fortissimo, in a contemplative coda which, recreating the first subject melody, gestures toward the cyclic propensities of the movement.

Under the circumstances the pathos of the intense and deeply felt *Adagio molto* is hardly surprising and stems musically from its chromatically confined melodic outlines, derived, as is the main tune of the *Finale*, from the first subject of the previous movement. It divides into four distinct musical paragraphs, the outer of which, corresponding in mood and thematic material, frame too motivically related central episodes.

The final *Allegro assai* reflects the characteristic cheerfulness and boisterous, syncopated rhythms of Hungarian dance. A middle section comprises a double fugue based on unison statements, both real and inverted, of the movement's 'rondo-like' main tune. The recapitulation also inverts this 'rondo' idea, subjecting it to a lengthy development process which gains impetus from pervasive triplet accompanying figures. An unexpected interpolation – a few bars of Viennese 'café' music' in polka rhythm – points the Bartókian humour, to be summarily dispersed in the explosive vitality of the coda.

Kenneth Birkin

The Peterborough String Orchestra was founded in 1983. It is the first professional chamber orchestra in the East of England and is funded from local, regional and national sources, both public and private.

The PSO is a rare example of a chamber orchestra,

rehearsing and performing without a conductor. It has a normal playing strength of 12, but this can be increased or decreased and other instruments added as required. Such flexibility gives the orchestra a highly attractive and diverse repertoire ranging from the 17th century to the present day.

An orchestra of this size is well suited to the East of England, which has relatively few large but many small venues. By presenting varied programmes throughout the region the orchestra is endeavouring to make classical music accessible to the widest possible audience.

Paul Manley was born in Kent in 1955. He studied with Jaroslav Vanacek at the Royal College of Music where he was a scholar and prizewinner. On leaving the RCM, he became a member of the Philharmonia, and later the London Philharmonic Orchestra. Besides freelancing with the London Symphony and Royal Philharmonic orchestras, the English Chamber Orchestra and the Academy of St Martin, he has been guest leader for the Academy of London, the City of Birmingham Symphony Orchestra, and Scottish Opera.

In 1982 he was awarded a scholarship to enable him to continue his studies with Igor Ozim in Cologne. On his return to Britain in 1983, he was appointed Associate Leader of the Scottish Chamber Orchestra. He has now recorded and appeared with the SCO as soloist in Glasgow, Edinburgh and at the Barbican in London.

His London debut at the Purcell Room in October 1983 received excellent reviews and he was subsequently invited to lead the Peterborough String Orchestra. He also performs regularly with the pianist Iain Ledingham, and their Duo has recently recorded for BBC Radio.



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AN EVENING WITH QUEEN VICTORIA

PRUNELLA SCALES, IAN PARTRIDGE *TENOR*
RICHARD BURNETT *PIANO*

UNIVERSITY MUSIC SCHOOL, WEST ROAD · SUNDAY 20 JULY 8PM

DEvised BY KATRINA HENDRY
MUSIC COMPILED BY RICHARD BURNETT

TICKETS £5

Sponsored by

Marks and Spencer p.l.c.

The words of this programme are compiled entirely from Queen Victoria's own journals and letters, together with some additional material from contemporary sources.

EVENING AT OSBORNE OUR POOR OLD PALACE

from 'Familiar Studies for the Piano Forte, composed and with permission dedicated to Her Royal Highness the Princess Victoria, by J. H. Cross, July 1831'

Rossini: *Il Rimpovero* words by Metastasio
Prince Albert: *Der Ungeliebte* words by Rückert
If only someone would light the path of love, and show me the way

THE CORONATION

Beethoven: *Variations on 'God Save The King'*

LE GAY LOISIR

Quadrilles: *Le Gay Loisir* (L. Dufrene), *Edward III*, *Nevil's Cross*, *The Rose* (A. Fleche)
Prince Albert: *Schmerz der Liebe* words by Prince Ernest
The ship of love battered by the rocks and tempests of life's journey

LULLABY

Prince Albert: *Pretty Baby* words by Viscount Fordwick

IDYLLS OF A QUEEN

Les Aristos words by Gustave Leory (revolutionary song of the 1847-8 upheavals in France)
Mendelssohn: *Duetto* Songs without words Op. 38 No. 6

PRESENTIMENT

Schumann: *Lieb' Liebchen* words by Heine Op. 24 No. 4

Dearest Love, put your hand on my heart; oh do you hear the hammering in the chamber; there lives a carpenter, evil and dour, who is building me a coffin

THE DREAM

Tennyson: from *In Memoriam*
Mendelssohn: *Allnächtlich im Traume* words by Heine
At night you welcome me in my dreams; with cries I throw myself at your feet. You look at me

sadly and shake your head while tears flow. You speak a secret word and give me the branch of cypress. I awake and the branch has vanished, and I have forgotten the word

HIGHLAND INTERLUDE

Scots Musical Museum, 1803: *The Sun he is sunk in the West* words by Burns
from *Leaves in the Journal of Our Life in the Highlands from 1848 to 1861*, by Queen Victoria
Czerny: from *Brilliant Fantasia for the Piano Forte Commemorative of the Visit of Queen Victoria to Scotland, 1842*
Quadrilles: *The Queen's Scotch Quadrilles*, 1842 (P. Musard)

THE QUEEN AT BAY INDIAN SUMMER

Frederick Clay: *I'll Sing Thee Songs of Araby* words by W. G. Wills, from the operetta *Lalla Rookh*, based on Tom Moore's poem

DUTIES OF A MONARCH

Sullivan: *The Working Monarch* from *The Gondoliers* words by Gilbert
'The Gondoliers' was performed by the D'Oyly Carte Company in the presence of Queen Victoria in the Waterloo Gallery at Windsor Castle, 6th March 1891

ALONE

JUBILEE 1897

J. S. Bach: *Fugue in E; Book 2, The Well Tempered Clavier*
Queen Victoria's Journal: *The Last Entry*, 13th January 1901

PRUNELLA SCALES trained at the Old Vic School and with Uta Hagen in New York. She has worked in repertory at Salisbury, Oxford, and the Bristol Old Vic and seasons at Stratford-upon-Avon, the Chichester Festival Theatre and the Old Vic, where her roles included the Princess of France in *Love's Labour Lost*, Mrs Prentice in *What the Butler Saw* and Portia in *The Merchant of Venice*. West End appearances include *The Promise*, *The Wolf*, *Hay Fever*, *Breeze Block Park*, and all six female roles in Schnitzler's *Anatol* at the Open Space. She co-starred with Leonard Rossiter in *Make and Break* and with Edward Fox in *Quartermaine's Terms*. Currently in *When we are Married*, Whitehall Theatre. She has toured Australia and the Far East for Prospect Productions and Canada for the Royal



Shakespeare Company. Frequent broadcasts, readings and poetry recitals. She has directed at the Bristol Old Vic, Cambridge Arts Theatre, Nottingham Playhouse, the Almost Free Theatre and for the National Theatre of Western Australia. Recent television includes *Fawlty Towers* with John Cleese, *Doris and Doreen* by Alan Bennett, *A Wife like the Moon*, *Outside Edge*, *Grand Duo*, the series *Mapp and Lucia* with Geraldine McEwan and *Absurd Person Singular*. Her films include *The Wicked Lady* and *Wagner*.

IAN PARTRIDGE is a lyric tenor who has gained international recognition and has performed in Hamburg, Paris, Amsterdam, Rome, Brussels and Zurich. He has received wide acclaim for his interpretation of German, English and French songs and for his performance of the Evangelist role in the two Bach Passions. In addition to his regular radio and TV broadcasts and appearances at the BBC Promenade Concerts, he works with most of the major orchestras in the UK and records regularly for the major record companies. In the last few years he has toured to Canada, South America and twice to Japan and made his forth visit to Australia.



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RICHARD BURNETT studied at the Royal College of Music and King's College, Cambridge. He is a leading exponent of the early piano, and his large collection of historic instruments is housed at Fitchcocks, Kent, the Georgian manor which he runs as a musical museum. His concert career takes him to many different countries, often involving the use of his own instruments. He gives regular broadcasts and has recorded for Decca, Telefunken and other companies.



KATRINA HENDREY studied at the Rose Bruford College of Speech and Drama. She has devised many programmes of words and music. These include *Romance and the Romantics*, *Microcosm*, *The Musical Travels of Dr Charles Burney*, *Dear Charmers*, and a series of programmes compiled from the writings of young people which she collected from over a hundred countries. She has written a number of programmes for radio and television. *An Evening with Queen Victoria* was written especially for Prunella Scales and has been performed throughout the British Isles, in North America, Bermuda and Australia. Recent work includes a programme on Prince Albert performed at Christmas 1983 in the Royal Albert Hall, and *Cherry Ripe* for the Canterbury Festival – a programme about Madame Vestris. She is at present working on a programme to celebrate Handel. She is married to Richard Burnett.

BBC NORTHERN SINGERS

STEPHEN WILKINSON CONDUCTOR

**ALISON BARLOW, SARAH BELL, DELIA FLETCHER,
ELIZABETH LLOYD, SOPRANOS HELEN FRANCIS,
SARAH FRYER, ELSA KENDAL, RACHEL PAYNE, ALTOS
PETER BINGHAM, MARTIN HINDMARSH,
PAUL HINDMARSH, CHRISTOPHER HOGAN, TENORS
JOLYON DODGSON, DAVID HOULT, JOHN POWELL,
MARTIN ROBSON, BASSES**

GREAT ST MARY'S CHURCH · MONDAY 21 JULY, 8PM

CAMBRIDGE COMPOSERS

INCLINA DOMINE	ROBERT RAMSEY
MAGNIFICAT for double choir in B flat	STANFORD
SONGS OF SION	ROBIN ORR

HUNGARIAN COMPOSERS

JESUS AND THE TRADERS	KODALY
FOUR HUNGARIAN FOLK SONGS	BARTOK
YUGOSLAV FOLK SONGS	SEIBER

The Unfaithful Lover – Handsome
Mirko – Heaven Above – The Hussars –
Fairy Tale.

TICKETS £6, £4

The BBC Northern Singers offer a tribute to three Cambridge composers in the first part of the programme and, in the second, take up the theme of the Festival with music by three Hungarian composers.

Robert Ramsey's setting of verses from Psalm 85, 'Inclina Domine', was his Commencement Song, his obligatory 'canticum' in supplication for his Mus.B. degree in 1616, written for performance here in Great St. Mary's. I assume it

was so performed and that tonight's performance is the first to awaken its echoes here in 370 years. And a noble piece it is, more than vindicating the seven (!) years' study that had preceded it, not only in its fluent eight-part counterpoint, its easy familiarity with the 'seconda prattica', its occasional harmonic piquancy, but, principally perhaps, in its sure sense of landscape throughout its considerable length.

Of Ramsey's subsequent years until his 'interringe' in 1644 we only know he was organist of Trinity for the last 16 and Master of the Children for the last seven. A distinguished successor of his there two centuries later was Charles Villiers Stanford, a Dubliner who kindly came over the water to put English and not least Cambridge music firmly on the European map. He went up to Queens' as organ scholar in 1870 and rose mercurially to the professorship at the age of 35.

The Magnificat for double choir in B flat is not *the* 'Stanford in B flat', but a much later work, not intended for liturgical use, dedicated to his longstanding colleague at the RCM, Hubert Parry. If its opening testifies to Stanford's enthusiasm for Bach – he conducted the London Bach Choir for several years – the overall impression is thoroughly characteristic, vivacious and extremely well written for voices.

Robin Orr wrote his *Songs of Sion* to a commission from the North Wales Festival specifically for us to sing at St Asaph in 1978. These are settings of four Psalms in the translation of the New English Bible: a penitential Psalm, a Psalm of the captivity and two well-contrasted Psalms of praise. We have sung other music of his, most recently a Spring Cantata written for Cambridge schools some 40 years ago, and find the present work characteristically subtle in line and harmony. The composer has expressed the completely opposite moods of the two inner movements by making the one slow and spare in texture and the other rhythmic and sonorous with striking instrumental effects. Of the outer movements the last, though again very different in mood from the first, is related to it thematically and binds the work together.

Kodaly's *Jesus and the Traders* of 1934 is magnificently dramatic. With sure instinct for a wide variety of choral effect he depicts the solemnity of the entry into Jerusalem, the sudden anger at the trading in the temple, Christ's astonishing violence, his bitter reproaches to the chief priests and scribes, their fury and fear and the rapt attention of the people. All this in a

miniature scena of some five or six minutes. We offer it as a tribute to Boris Ord, under whom I first sang it across the road, and to Edward Dent whose translation has made this 20th century masterpiece accessible to English choirs.

Bartok's *Hungarian Folk Songs* of the early 1930s take us into another world. The first plunges us straight into a dungeon. The wretched prisoner has already served a long sentence. Can his mother at least secure his release? What do the masters say? Alas, they say, 'Hanging'. The second song fluctuates restlessly between urgent Wanderlust and painful nostalgia; the wanderer sets out in grief at leaving friends and comrades. The third is a fun piece, probably from a pastoral community; the girl scorns the swineherd, the tinker and the pedlar but when her mother produces a shepherd the pair are over the hills and far away before you can say 'goulash'. In the last song the cowhand ends his day's work and drops in for a boisterous evening with his girl friend. Her mother snores upstairs. A second tune comes limping in the middle; Yanko's horse has lost a shoe; blacksmith, set your anvil ringing. These are no ordinary folk song arrangements; on Bartok's anvil the traditional material yields choral movements of quite extraordinary intensity and ingenuity.

Matyas Seiber, who studied with Kodaly, was a great all round musician, a 'cellist and conductor and a composer at home in various styles. To end the concert we turn to him for a brilliant example of his light music. Unlike the Bartok work the four songs run continuously. The first, *The Unfaithful Lover* is brief and despairing; in the second *Handsom Mirko* alternates amorous abandon with military swagger. *Heaven Above*, the third is a tender love song and in the fourth, *The Hussars* come riding – but even hussars have hearts and there is time for a brief *Fairy Tale* interlude before a final dash that would do credit to Sergeant Troy.

© Stephen Wilkinson

BBC NORTHERN SINGERS

Conductor: Stephen Wilkinson

Since their first broadcast in May 1954 the BBC Northern Singers have appeared some hundreds of times in the various services of the BBC. They have also long been familiar as guest artists at the major British



STEPHEN WILKINSON

Born in a country rectory near Cambridge, Stephen Wilkinson was early trained in church music. He was a chorister at Christ Church Cathedral, Oxford and later Organ Scholar at Queens' College, Cambridge. After war service as a Mine Disposal Officer he completed a music degree at Cambridge and was appointed Director of the Hertfordshire Rural Music School. From 1954 he has been on the music staff of the BBC and from 1961 principal conductor of the BBC Northern Singers, with whom he has appeared at most of the major festivals in Great Britain, including Aldeburgh and the London Proms, toured abroad and made discs. He has broadcast as pianist, harpsichordist, composer and choral and orchestral conductor and has presented his own programmes. He has adjudicated at the National Choral Competition and at the Cork International Choral Festival.

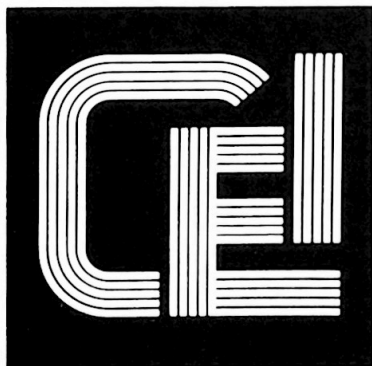
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Festivals: Aldeburgh, Bath, Cheltenham, Edinburgh, Harrogate, Leeds, York and the London Proms. Invitations have come also from abroad: Belgium, Bulgaria, France, Ireland, Israel, Jordan, Poland, Spain and Turkey.

Of their disks nearly half have been selected as "Critics Choice" in *The Gramophone*. The critics have indeed been unanimous in their praise of "a choir to match, and even outshine, any in this country".



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BRODSKY STRING QUARTET

MICHAEL THOMAS VIOLIN **IAN BELTON** VIOLIN
PAUL CASSIDY VIOLA
JACQUELINE THOMAS 'CELLO

UNIVERSITY MUSIC SCHOOL, WEST ROAD · TUESDAY 22 JULY, 8PM

QUARTET IN G MINOR OP 74 NO 3 HAYDN

Allegro; Largo assai; Menuetto, Allegetto,
 Trio; Allegro con brio

QUARTET NO 2 'INTIMATE LETTERS' JANACEK

Andante; Adagio; Moderato; Allegro

QUARTET NO 6 BARTOK

Mesto-piu mosso, pesante;

Mesto – Marcia;

Mesto – Burletta;

Mesto.

TICKETS £5

The six quartets that comprise Haydn's op.71 and 74 were dedicated to Count Apponyi, a Hungarian nobleman; they are works of great vigour and vitality. The Quartet in G minor owes its nickname *The Rider* to the aggressive rhythm of its opening bars, which provide a striking introduction, but afterwards are less prominent than might be expected. The movement as a whole is lively and eventful with an amiably jaunty second subject; it ends good-humouredly in the major key. The *Largo assai* that follows is a movement of extraordinary richness and solemnity; it is in the unusual key of E major, and there is a foretaste of Beethoven in its awe-inspiring breadth and simplicity. The pleasantly flowing *Minuet* culminates in a lively dialogue between viola and 'cello; the *Trio* is more sombre, with some rather Mozartian chromaticism. The *Finale* is immensely exhilarating: like the first movement it has a strong rhythmic drive and a lively and memorable second theme. Janacek's two String Quartets, like most of his instrumental music, have a programmatic element; the first was inspired by the unhappily married heroine of Tolstoy's *The Kreutzer Sonata*, and the second by his own passionate love for Kamila Stosslova, a lady 38 years his junior; the subtitle was originally *Love Letter*. It is a strange work, owing little to any classical precedent. The first movement, which is said to represent the impact of Janacek's first meeting with Kamila, is a mosaic of short, contrasted ideas, with little sustained melody. The opening theme, played over a ferocious trill, has an emphatic and unusual rhythm; other ideas follow of which one, notable for the repeated notes with which it opens, plays a part in the third movement. Another, more lyrical in character, makes a fleeting reappearance shortly before the frenzied coda. The second movement appears at first sight to be an Adagio of a more traditional kind, with a well marked theme, but its solemn course is twice interrupted, first by a lively dance measure, and then by a reminiscence of the opening of the first movement. The third movement contains contrasting ideas, including a gently lilting dance measure and a more sustained theme

reminiscent of the "repeated note" phrase form the first movement. Both of these make brief reappearances before the loud and startling final bars. The *Finale* has a lively main theme which recurs periodically as in a classical Rondo, but there are, as usual, vivid contrasts and the work ends in a mood of strange, wild ecstasy.

Bartók's six String Quartets give a very complete picture of his development as a composer. The first two, with all their individuality have traditional features; the third and fourth belong to Bartók's fiercely dissonant middle period, and in the fifth and sixth the idiom is gentler and more approachable. The sixth was written during a sad period in Bartók's life, shortly before his departure from Hungary in 1940, and is generally sombre in mood. It contains the traditional four movements, and is held together by a motto theme, a long-chromatic phrase of great beauty, which serves as an introduction to the first three movements and becomes the main theme of the slow *Finale*. The first movement is in clear-cut Sonata form, with easily recognisable themes; its main mood is one of rather subdued, wistful animation. The next two movements are bitterer in tone, the *Marcia* being sardonically humorous and the *Burletta*, wildly rhapsodic. Both movements have strongly

contrasting central sections. In the *Finale*, the motto theme, which has hitherto played a subsidiary role, comes into its own; the two main themes of the first movement reappear, and this *Finale* provides a fitting climax to one of Bartók's finest and most intimate works.

Philip Radcliffe

THE BRODSKY STRING QUARTET is considered to be one of the most interesting and distinctively accomplished ensembles in Great Britain today. It has recently been appointed the first ever Quartet-in-Residence at Cambridge University.

Since winning first prize at the European Broadcasting Union Competition in 1983, the Quartet has performed extensively throughout the British Isles and recorded frequently for the BBC. It has appeared at all the major British Festivals including Edinburgh, Cheltenham, Bath and Aldeburgh, where last year Sir Peter Pears chose the Brodsky to take part in his 75th Birthday Celebration Concert. He also invited the Quartet to play at the Wigmore Hall concert called 'Music for Ben on his 70th Birthday'.

In the Autumn of 1983 it became the first 'Ensemble in Residence' at Sutton Place, Guildford, in association with South East Arts. There the Brodsky made its first recording (ASV DCA 526) of the Elgar and Delius Quartets, which received enthusiastic critical acclaim (— among the very finest quartet playing I have heard this year — *Guardian*), and which was subsequently nominated 'Critics Choice' by Gramophone Magazine.

With support from the British Council, the Quartet has recently toured Spain, Norway and Rumania. Plans for 1986 include tours in Ireland and Scandinavia, Switzerland and Germany.

Having played together since early childhood, the Quartet studied at the Royal Northern College of Music with Terence Weil. There it won many awards, including a bursary to study with the Amadeus Quartet in Berne and Aldeburgh.

The Quartet is named after the Russian violinist, Adolph Brodsky, to whom Tchaikovsky dedicated his violin concerto and who was leader of the Halle Orchestra and principal of the Royal Manchester College of Music. He taught many eminent musicians and his memory still inspires students today.

Michael Thomas plays on a violin once owned by Adolph Brodsky, by courtesy of the Royal Northern College of Music. Paul Cassidy plays on a viola formerly owned by Frank Bridge and Benjamin Britten, by kind permission of the Britten-Pears Trust.

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DAVID MUNROW ANNIVERSARY ENSEMBLE

~~TIMOTHY PENROSE~~
~~JAMES BOWMAN~~ AND CHARLES BRETT
COUNTERTENOR JOHN TURNER AND DAVID
PUGSLEY RECORDERS CHRISTOPHER VAN
KAMPEN 'CELLO KEITH ELCOMBE HARPSICHORD

GREAT ST MARY'S CHURCH · WEDNESDAY 23 JULY, 8PM

THREE SONGS for two countertenors
and continuo PURCELL

'Many such days'
'Sweetness of Nature'
'Sound of the Trumpet'

Sonata IN IMITATION OF BIRDS for ② WILLIAM WILLIAMS
two recorders and continuo

A-WAKE-AGAIN for two countertenors, ③ GORDON CROSSE
two recorders, 'cello and harpsichord.

(Commissioned by John Turner with
funds provided by the Arts Council of
Great Britain)

INTERVAL

IN MEMORY OF DAVID MUNROW for
two countertenors, two recorders
'cello and harpsichord.

SONGS for countertenors and continuo

'Sweeter than Roses' ①
'Evening Hymn' ⑤
'There's not a Swain'

ODE ON THE DEATH OF MR HENRY
PURCELL

PETER DICKINSON ④ *Telaran
Caritata
'Away is the person
fruits of Sodom'*

PURCELL

① *Alan Redant's 'Soliloquy' by Brett*

⑤ *Handel: Sonata for 2
recorders + continuo*

⑥ *Purcell - 'Strike the Viol'
odes
Schormen - Schuller's aria*

TICKETS £6, £4

amongst others. The shape of the play is of course the same as the form I have outlined above.

The Latin text of *A Wake Again* is taken from two poems of Prudentius – as much for the solemnity of the Latin as for their sense – so they are not printed here.

INTERVAL

Peter Dickinson wrote two works specially for David Munrow to perform and worked closely with him. *Translations*, for recorder, viola da gamba and harpsichord, dates from 1971, and *Recorder Music*, a virtuoso solo piece, from 1973. Munrow gave many performances of both pieces, and *Recorder Music* was included in 'The Art of the Recorder' (EMI Records). *A Memory of David Munrow* was written for a BBC concert in Manchester at which Munrow was due to play, but he died tragically several months earlier. Thus the music is not a celebration of what he stood for, which might be appropriate now, but an elegy under the impact of shock.

The separate parts of *A Memory* are completely notated but they interact flexibly, cueing each other in and out. The two counter-tenors have a wordless lament, staggering their breathing. The separate independent layers of the work are examples on a small scale of the approach found in Dickinson's Piano Concertos (Proms 1986), written for Howard Shelley, and other pieces since the early 1970s.

The first of these songs was written in 1695 for the play 'Pausanias, the Betrayer of his Country'. It was sung behind the stage during the scene in which Pandora, the mistress of Pausanias, attempts to seduce the young Argilius. *An Evening Hymn* was published in 1688 in Playford's 'Harmonia Sacra'; the words are by Dr William Fuller. *There's not a Swain* comes from 'Rule a Wife', and have a Wife, produced in 1693.

Odes on Purcell's death were written by Jeremiah Clarke, Henry Hall, and John Blow, all featuring prominently the recorder. The *Ode* by Blow, 'printed by H. Heptinstall, for Henry Playford, at his Shop in the Temple Change, Fleet Street, or at his House in Arundel Street over against the Blew Ball', is an extended piece with a singularity of vocal writing reminiscent of Purcell himself. The first stanza of the poem is set as a serene duet for the voices, with recorders. The second stanza is set for a solo voice, commencing with a quasi-recitative, followed by a lively solo in triple time with the recorders, which in its turn yields in a striking musical representation of harmony and discord. The third stanza is again set for two countertenors, who first chase each other's scalic melodies but then join with the recorders in an expressive lament.

DAVID MUNROW ANNIVERSARY PROGRAMME

David Munrow died in 1976 at the tragically early age of 33. He was an electric communicator – as performer, broadcaster, conductor, arranger, lecturer – and it was largely through his gusto that the surge of interest in the music of the Middle Ages and Renaissance came about in the early 1970s. Since his death, performance practice may have become more sophisticated

Purcell wrote six Odes for successive birthdays of Queen Mary. The first two duets come from the 1692 Ode *Love's Goddess Sure was Blind*. *Many such days* is constructed over a chromatically inflected ground bass, and *Sweetness of nature* is a canon between the two voices and the recorders, both moving in gentle third and sixths. *Sound the Trumpet* is taken from the last (1694) ode *Come Ye Sons of Art Away*.

William Williams is a shadowy figure. He became a 'musician in ordinary' in the King's band in 1695 and died c. 1701, in which year a concert was held 'for the benefit of Mr William Williams (late Master of Musick) his widow and three small children'. There exists a collection of music for the London stage as well as songs and a small collection of chamber music. The present sonata is the last of a set of six (three for two violins and three for two recorders) published in 1703 by Walsh and Hare. The sonata is very much in the English tradition of Purcell, which was soon to be supplanted by the newer Italian fashion.

Gordon Crosse writes of *A Wake Again*:
This piece has many and varied origins. The

immediate occasion was a commission from John Turner for a piece to mark the tenth anniversary of David Munrow's death. In the event, it has pulled together several existing ideas and involved an anniversary of another very dear friend's death, that of Michael Elliott, who died in April 1984.

The shape of *A Wake Again* is an extension of an earlier memorial to David (*Verses* of 1978, commissioned by the Hinckley Music Club), in which music of grief (for the 'cello) was set against a formal elegy (for the voice), and gradually gave way to the infectious 'pied piping' of David's own instrument (the recorder).

This simple ground plan was first extended in a short piece (*A Wake*) written for a James Joyce Celebration Concert in 1982. Joyce, you will recall, spelt 'funeral' as 'funforal', and the two emotional poles of grief and gaiety grew further apart.

The connection with Michael Elliott is as follows: both *A Wake* and the present piece draws upon music written for a Manchester Royal Exchange Theatre production of Sophocles' 'Philoctetes', directed by Michael, and played by John Turner and Christopher van Kampen,

(though hardly as vital), and scholarship more erudite (though, never as lightly worn).

A group of his close musical colleagues are giving concerts in 1986 – the 10th Anniversary of his death – to celebrate a remarkable personality, whose records are now classics, whose broadcast talks are perpetually repeated, and whose performances are a legend.

The programme includes an exciting new work especially written for the Anniversary – *A Wake-Again* by the distinguished English Composer Gordon Crosse – full of the paradoxes and high jinks so beloved by David. This work will be balanced by John Blow's *Ode on the Death of Mr. Henry Purcell*. Other works in the programme include songs and duets by Purcell himself and the *Sonata in Imitation of Birds* by William Williams.

The first performance of this programme was given in the Cloisters at New York on April 13th 1986, and, on the Ensemble's return to England, the programme has been given at various venues in the United Kingdom – including the Universities of Birmingham and Leicester, with which David was so closely associated.

JAMES BOWMAN began his singing career as a chorister at Ely Cathedral. In 1960 he went to New College, Oxford, to study history, and, whilst there, he began to train seriously as a countertenor. He made his debut in 1967 with the English Opera Group and went on to appear with Scottish Opera, the English National Opera, and at Glyndebourne. He made his Covent Garden debut in 1972, singing in the world premiere of *Taverner*, and he also appeared there in *A Midsummer Night's Dream*, *The Ice Break* and *Death in Venice*. Abroad, he has appeared with the Netherlands Opera, in Paris at the Theatre du Chatelet and the Opera Comique, at Strasbourg and Nancy, with the Australian Opera, and in the U.S.A., at Santa Fe, Dallas and San Francisco.

During the present season, Mr Bowman is singing in three different revivals of Britten's *A Midsummer Night's Dream*, at Covent Garden, Glyndebourne, and with the Australian Opera at the Sydney Opera House. Handel dominated his engagements in his anniversary year, including *Ariodante* at Carnegie Hall, New York, *Rinaldo* at Theatre du Chatelet, Paris and *Orlando* for Scottish Opera.

CHARLES BRETT started his career as a Choral Scholar at King's College, Cambridge and whilst specialising in the early and baroque repertoire, he often performs contemporary music. His many recordings and radio broadcasts have made him familiar to music lovers the world over. He has worked with many of the leading early music and baroque specialists, including Munrow, Harnoncourt, Leonhardt, Hogwood, Gardiner and Malgoire.

Recent recordings include Handel's *The Triumph of Time and Truth*, *Messiah*, and the Bach *Magnificat*, the last two with John Eliot Gardiner.

This season Mr Brett has made a highly successful operative debut in the Graz Opera production of *Angelica Vincitrice di Alcina* by J. J. Fux, shortly to be recorded for television, and he returns to the operative stage in Handel's *Semele* at Stuttgart, also to be televised. Concerts this year take him to France, Germany, Denmark, Spain and Norway, whilst next season's plans include concerts in the United States. Mr Brett has also recently founded and directs the Amaryllis Consort, a highly acclaimed vocal group which specialises in the Renaissance repertoire and is appearing this season at a number of English and continental venues.



JOHN TURNER was senior scholar in law at Fitzwilliam College, Cambridge. He has played and broadcast as a recorder soloist with many of the leading Chamber Orchestras of the country, and was a member of David Munrow's Early Music Consort, playing not only recorder but many other early wind instruments. His many recordings include five sets of the Brandenburg Concertos and the Telemann Concerto for Recorder and Flute. John Turner is interested in Twentieth Century Music for recorder, and has recently taken part in first performances of works dedicated to him by Crosse, Leighton, McCabe and Alwyn. He has taught for Manchester, Keele and Sheffield Universities, Chetham's School and is on the Council of The Royal Northern College of Music.

DAVID PUGSLEY studied clarinet and saxophone at the Royal College of Music. Whilst studying there he met David Munrow and became interested in the recorder. He was invited to play with the Early Music Consort and has since played recorder with all the major London Chamber Orchestras. He is also a ceramicist.

CHRISTOPHER VAN KAMPEN is one of the U.K.'s most accomplished cellists. He is a familiar figure on concert platforms in Great Britain and Western Europe as soloist, recitalist, and as cellist of the Nash Ensemble.

A pupil of Douglas Cameron and Andre Navarra, in his first year of study at the Royal Academy of Music he was finalist in the BBC cello competition. Since then he has appeared as soloist with the Royal Philharmonic, Bournemouth Symphony, City of Birmingham Symphony, Royal Liverpool Philharmonic, and BBC Scottish Orchestras, and the Bournemouth and London Sinfoniettas under such conductors as Sir Charles Groves, George Hurst, James Loughran, Andrew Davis, David Atherton and Gilbert Amy.

KEITH ELCOMBE studied at The Royal Academy of Music, London and at Trinity College, Cambridge, where he was organ scholar, under Raymond Leppard. He is now Senior Lecturer in Music, University Organist, and Conductor of the University Chorus, at Manchester University. He studied the organ with Geraint Jones and Gustav Leonhardt, and gives frequent concerts and broadcasts on both organ and harpsichord. As a conductor, his performances of Bach's *St. Matthew Passion* (1984) and *B minor mass* (1985) with the Manchester University Bach Choir and Orchestra at the Festival Internacional de Orquestas Jovenes in Murcia, Spain, were immediately acclaimed by both critics and public.

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ST JOHN'S COLLEGE CHOIR

GEORGE GUEST CONDUCTOR
PHILIP KENYON ORGAN

ST JOHN'S COLLEGE CHAPEL · THURSDAY 24 JULY, 8PM

REQUIEM (1936) HOWELLS
 Salvator mundi; Psalm 23; Requiem
 aeternam (1); Psalm 21; Requiem
 aeternam (2); I heard a voice from
 Heaven

PASTORALE IN F FOR ORGAN J. S BACH
 BWV590

EVENING CANTICLES HOWELLS
 (Collegium Sancti Johannis
 Cantabrigiae 1958)
 Magnificat; Nunc Dimittis

INTERVAL

Missa Choralis (1865) LISZT
 Kyrie; Gloria; Credo; Sanctus;
 Benedictus; Agnus Dei

TICKETS £7, £6, £5, £2

Herbert Howells was one of those composers whose music had a strong personality of its own without necessarily seeming strikingly original. The originality is there, however, coupled with what is at times a searing intensity and permeated with a lyric warmth that is characteristic of a certain type of English music. Howells was born at Lydney in Gloucestershire and studied with Herbert Brewer, the organist at Gloucester Cathedral, before going on to the Royal College of Music to study with Sir Charles Stanford, the irascible and gifted Irishman who was also Professor of Music at Cambridge from 1887 till 1924.

The *Requiem* was Howells' immediate and spontaneous reaction to the death of his son Michael in 1936 at the age of 11. The loss hit the middle-aged composer very hard indeed; and it is worth noting that when he returned to the theme of death and consolation in which is perhaps his masterpiece, the beautiful choral work *Hymnus Paradisi*, which came out many years after the *Requiem* was composed, he used the occasion to rework some of the *Requiem*'s material. Perhaps because of this, and possibly also because of its intensely personal associations, Howells suppressed the *Requiem* until three years before his own death; certainly in its intensity and its eloquent austerity, it is one of the most impressive short works in the whole repertoire of English 20th century sacred music.

The opening text: 'O Saviour of the world, Who by thy cross and thy precious Blood has redeemed us, Save us and help us, We humbly beseech thee, O Lord' comes from the Book of Common Prayer and is set to a flowing, almost plainsong-like theme. At the words 'Save us and help us', the choir breaks into as many as ten parts in richly expressive choral writing.

The second movement is a setting of Psalm 23 ('The Lord is my shepherd') and is one of the

movements reworked and elaborated in *Hymnus Paradisi*. The bleak simplicity of the setting here, with its meandering imitations in the solo parts and its contrasting passages in octaves for the chorus is uncannily effective.

The first of the settings of the *Requiem aeternam* text was also reworked in the *Hymnus Paradisi*. This setting is direct and beautifully calm, with a tinge of anguish about the harmonic clashes in the part-writing. Consolation comes with the fourth movement, a setting of Psalm 121 ('I will lift up mine eyes unto the hills: from whence cometh my help'), also set in the free-flowing manner for the Psalm 23 setting. The second setting of the *Requiem aeternam* is more intense and powerful than the first, and the finale ('Blessed are the dead which lie in the Lord from henceforth') is a beautiful reflective meditation on the theme of rest in paradise from the labours of life on earth, with a rich choral texture and marvellously effective contrast between solo voices and full choir.

There are some reasons for doubting (a) whether the four movements of this delightful piece, the Pastoral in F, belong together and (b) whether it is by Bach anyway. To the ordinary listener the reservations that scholars may have on these points can scarcely matter, for whoever wrote it and for whatever purpose the four movements were put together, it is certainly a relaxed and enjoyable piece. The autograph has disappeared; and some of the sources do not contain all four movements.

These settings of the two familiar texts, the Magnificat and Nunc Dimittis, from the Anglican Evensong were composed by Howells especially for the choir of St John's College in 1957 and published the following year. Though they are intended for liturgical use, they are equally

effective as recital pieces; and Howells provided two alternative endings for the *Nunc Dimittis*, one of which is slightly more of a showpiece than the other.

The Magnificat (the song of the Virgin Mary in reaction to the fact that she was to conceive and bear the Christ of Israel) is a vigorous piece with strong, firm choral writing, much of it in octaves or in two parts, with effective touches underlining the force of the words (as at 'Holy is his name' and 'exalted the humble and meek'). The *Nunc Dimittis*, which expresses the quiet joy of the venerable Simeon that he has been spared life to see the child who is to redeem the world, opens with a similar short phrase on the organ to the Magnificat (the time harmonised strikingly rather than stated baldly in octaves) and grows in intensity up to the words 'For mine eyes have seen thy salvation', where the harmony opens out, eventually leading to the brightness of the Gloria and the brilliance of the close.

The movement known as Cecilianism, which developed in the Catholic parts of Germany and the Austrian Empire in the 1860s, aimed at simplicity of expression and was a conscious reaction against the ornate and grandiose church music (or so it was deemed to be) of the late 18th and early 19th centuries. Liszt may not have been an overt adherent to the principles of the Cecilians, but a good number of his liturgical compositions share an economy of means with them, an economy that in some works manifests itself as a highly original and downright surprising austerity.

Liszt's character, as has often been said, was a curious blend of the wordly showman, revelling in his success as a performing virtuoso, and the saintly and introverted Catholic Christian. Sometimes both aspects of his nature combine in one work; at others, such as this fine work, only one predominates: in this case, of course, the saint, not the showman.

The *Missa choralis* dates from 1865, and Liszt's whole approach is evident, amongst other features, in the organ part. Liszt was a virtuoso organist as well as the greatest pianist of his time, but the organ part of this mass is terse and simple, yet every note tells. Similarly, the vocal parts are basically a four-part texture used with discretion and restraint, yet treating themes often derived from traditional plainsong material with a harmonic ingenuity that is very personal to Liszt. He uses the resources of harmony not so much structurally or to establish a key so as to move dramatically into another one and underline some image or point in the text, but in a more impressionistic manner for immediate and striking impact. He tends to set the text, too, as if the singers were declaiming it as an eloquent reader would do, with marked pauses between the phrases, so that the choir has, so to speak, to 'sing through the rests' (and, for that matter, so that the listener has to *listen* through them). The silence between the phrases is part of the flow of the music, as well as the notes that comprise these phrases.

The gently flowing opening of the *Kyrie* at once establishes the kind of work that the Mass is going to be: gentle and restrained, making considerable use of imitations between the voice parts, building up in sequences that lead to unexpected harmonic shifts, and using the voices antiphonally. The *Kyrie* is contrasted with a gently drooping melody in the *Christe* section – if you

THURS
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 JULY

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know Vaughan Williams's tune to 'For all the saints', you will notice that Liszt's *Christe* theme starts with the same four notes. The return of the *Kyrie* leads to a serene coda that builds up to a majestic climax in the major.

The theme of the *Gloria* arches upward, the first four notes having the same intervals as the main theme in Beethoven's third *Leonora* overture. Many *Glorias* by composers reckoned to be far less flamboyant than Liszt are much more dazzling in sound; this one, for all its finely spaced climaxes, is not brilliant, but somehow has a kind of glowing half-light quality about it. The music hints at the power underlying the ideas expressed in the text, but with a discreet sense of awe and mystery rather than by bludgeoning the listener into submission by a direct statement. So the anguish of the *Qui tollis* is notable for its restraint. The main theme of the movement returns for the final *Cum sancto spiritu* section; and instead of closing with a conventional extended blaze of glory, Liszt cuts off the *Gloria* almost brusquely.

The *Credo* makes extensive use of a three-beat version of the traditional plainsong for the creed. It is heard at the beginning of the movement in octaves; and its swinging rhythm is then treated sequentially in the section that culminates in the words 'ante omnia saecula' (before all worlds). Perhaps the most 'Victorian' part of the entire Mass is the *Et incarnatus*, with its close, Mendelssohnian chromatic harmonies; yet even within the bounds of such conventions, Liszt is capable of springing surprises, as when the tonality resolves in a 'brighter' rather than a 'darker' direction to the words 'et sepultus est' (and was buried) in the *Crucifixus*. The *Resurrexit* further develops the plainsong tune, which appears again, with subtle harmonies, to the words 'et in spiritum sanctum', after which the music moves in exciting sequences to the close.

The *Sanctus* opens in solemn octaves; and the first really colourful piece of organ writing comes at the words 'pleni sunt coeli' — an appropriate illustration of the idea of Heaven and earth being full of the Divine Glory. Most settings of the *Hosanna* are loud and jubilant; Liszt's is distant and atmospheric, the men's voices and the boys' echoing one another most effectively.

The contour of the theme of the *Benedictus* is slightly reminiscent of one of the themes from Rossini's *Barber of Seville* overture; and the whole movement further exemplifies Liszt's amazingly cunning use of sequence to push the music towards 'brighter' tonalities and then create a strange, other-worldly atmosphere by moving into a 'darker' region. When the *Hosanna* returns, it is at once more distant and ethereal, with the *Benedictus* theme assimilated to it in the inner and lower parts, leading to a serene and disembodied sounding ending.

The close and intense harmonies of the *Agnus Dei*, with its upward-surging chromatic melodic line, superbly realise both the apprehension and the supplication of the text, but the firm confidence of the *Dona nobis pacem*, and the subsequent final restrained yet triumphant note of affirmation, are typical expressions of the quiet, sincere and firmly-rooted faith that underlies this intimate and fascinatingly original setting of the mass.

James Day

ST JOHN'S COLLEGE CHOIR, CAMBRIDGE

St John's College is one of the most ancient of the colleges that go to make up the University of Cambridge. It was built on the site of the Augustinian Hospital of St John, founded in the twelfth century for the poor and infirm, and it received its charter as a college on 9 April 1511. From that time until the present day it has possessed a College choir whose main duty it is to sing daily services in the College Chapel during the University term. As one would expect in a history so extensive, the College Choir has passed through periods of insecurity and neglect, but, especially since the advent of the gramophone, it has become one of the most famous choirs in the world and its services are constantly in demand by festivals in Great Britain, the major centres of Europe, Asia, North and South America, and Australia.

At the present time there are some 80 gramophone records of St John's College Choir, mostly in the Argo catalogue. No particular period or style is specialised in, and the Choir has built an enviable reputation for possessing a comprehensive repertoire stretching from the 15th century to the present day. It has worked extensively with both the Academy of St Martin-in-the-Fields and the English Chamber Orchestra.

St John's has provided the choir for an Anglican Evensong in Maastricht, Holland; it has provided the choir for a High Mass in Chartres Cathedral, France; it has given a recital which the New York Times critic hailed as 'one of the finest concerts of the year' in the famous Church of St Thomas on Fifth Avenue. It has performed in most European countries, was specially invited by Yehudi Menuhin to give a recital at the 1972 Gstaad Festival in Switzerland, and sang five concerts in the 1975 Holland Festival, as well as giving a BBC Promenade Concert in London later in the year. It toured Australia in 1978 and 1982, the USA and Canada in 1979, and Japan in 1980.

DR GEORGE GUEST was born in Bangor, North Wales. He was a chorister at Bangor and Chester cathedrals, subsequently becoming Sub-Organist at the latter.

After service in the RAF during World War II he was appointed Organ Scholar of St John's College, Cambridge, in 1947, becoming Organist and Choirmaster in 1951 (a position he still holds).

From 1956–1982 he was a Lecturer in Music in Cambridge University, and he has been President of

both the Royal College of Organists and of the Association of Cathedral Organists. He was Director of the Berkshire Boys Choir (USA) in 1967 and again in 1970.

He has conducted St John's College Choir in the USA, Canada, Japan, Greece, Spain, Sweden, Australia, and in most Western European countries. Under his direction the Choir has made some 80 gramophone records.



PHILIP KENYON was born in Guildford, Surrey in 1966. He was educated at Charterhouse, where he was made an Honorary Music Scholar. While still at school, he became a Fellow of the Royal College of Organists and won an Organ Scholarship to St John's College, Cambridge, a post he still holds. His duties at St John's include accompanying the daily Choral Evensongs, under the direction of George Guest, as well as touring and broadcasting with the choir. Philip studies the organ with Peter Hurford, and gives regular recitals in all parts of Great Britain. In 1986 he undertook his first solo tour of North America, and will be returning again to that country in September, with St John's College Choir.

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THE LONDON SERPENT TRIO**ALAN LUMSDEN, CHRISTOPHER MONK,
ANDREW VAN DER BEEK**

FITZWILLIAM MUSEUM · THURSDAY 24 JULY, 8PM

SUITES FROM THE ROYAL FIREWORKS MUSIC	HANDEL
Rejouissance	
La Paix	
Minuets 1 and 2	
DIVERTIMENTO K439B	MOZART
Allegro, Minuet, Adagio, Rondo	
MOMENTS WITH THE MASTERS	HANDEL, PURCELL, CHOPIN, MENDELSSOHN, SCHUBERT, ARNE.
THREE 16TH CENTURY CANCIONEROS	
Essos tus claros ojos, Jeronica	DE MORATA
O dulce y triste memoria	MILLAN
La Tricotea	ANON
THREE SONGS FOR THREE SERPENTS (1981)	PROCTOR
Chanson des tortues	
Hermanns Lied	
Turf Tavern	
ANACONDA SOLO	
MARCH OF A MARIONETTE	GOUNOD
HUNTSMENS CHORUS	WEBER

TICKETS £6, £5

14 kgs. Two brothers, handloom weavers, made it in about 1840, in Yorkshire, where it was played in a local church on special occasions for over 20 years. Despite its considerable bulk, it was probably also used in a band, as well as appearing in festivals in York Minster, including Handel Commemorations. Gerald Hoffnug borrowed the anaconda for his festivals of eccentric music, and it may have visited USA with him. In the mid 1950's, the anaconda was damaged and crude repairs prevented further performance until restoration by Christopher Monk brought it back to playing condition early in 1985.

*Sponsored by The Sindall Group***Sindall****THE LONDON SERPENT TRIO**

The Serpent is alive and well. From its first appearance in France around 1590 it had a place supporting voices in plainsong till the late years of the 19th century. It insinuated itself also into court orchestras, theatres and wind bands all over Europe. In the reorganisation of military music in the second half of the 18th Century it was widely adopted as a spectacular and rewarding bass. Since bandmen came to provide the wind sections for symphony orchestras, opera houses and festivals, from this time well into the 19th Century, the serpent enjoyed a period of very widespread use both in Europe and the New World. Its 'soft richness of tone' so valued by some musicians then, lost ground as the century progressed to instruments like the tuba, which could offer the far greater volume and heavier sonority increasingly required. Mechanical and accoustical improvements in the valved instruments made them much easier to play, as well, and infinitely less demanding on the skill of the player. So, the serpent drifted into the obscurity of village church music, and for most of this century has been more often seen in museums than heard on concert platforms.

The London Serpent Trio gave its first major concert in London on 1st April, 1976. Christopher Monk, Alan Lumsden and Andrew van der Beek, three highly respected professional musicians deeply involved in the early music world, had been playing together for fun and decided to see if the public might enjoy their unique ensemble as

much as they did. They were left in no doubt that the forgotten sound and sight were definitely memorable and welcome. So, they have continued to provide an unrivalled way of savouring something our ancestors valued for generations with recitals, children's concerts, television and radio appearances and performances at receptions or dinners in such places as The British Museum, Mansion House, Hampton Court and City Livery Halls. Engagements outside the British Isles have taken them to the Bahamas, Belgium, Canada, France, Germany, Holland, Spain, Switzerland and The United States of America.

The repertoire of The London Serpent Trio is unashamedly borrowed, adapted or arranged, just as serpent players of the past are known to have done whenever they wished to appear out front, instead of at the bottom of the band. In addition, there is an increasing number of pieces specially composed for the Trio, so their programme spans five centuries and is extremely varied. Their presentation is interspersed with comment and explanation, informative but witty, so that the audience leaves feeling that they have experienced a unique event, with a fascinating sound, some new thoughts and a good deal of fun.

The Anaconda will accompany The London Serpent Trio to Cambridge. It is one of the most spectacular instruments ever built, being the only contra-bass C-serpent ever built. It is nearly five metres long, 1.5 metres high and weighs about

SINFONIA OF CAMBRIDGE

CAROLINE DALE 'CELLO
PETER BRITTON CONDUCTOR

UNIVERSITY MUSIC SCHOOL, WEST ROAD · FRIDAY 25 JULY 8PM

SIEGFRIED IDYLL	WAGNER
VARIATIONS ON A ROCOCO THEME	TCHAIKOVSKY
SYMPHONY NO 86 IN D MAJOR	HAYDN
Adagio – Allegro spiritoso; Capriccio (Largo); Menuet; Finale (Allegro con spirito)	
DANCES OF GALANTA	KODALY

TICKETS £5

FRI
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JULY

On Christmas Day 1870, in Wagner's perfectly situated villa at Tribtschen on the shores of Lake Lucerne, Cosima Wagner heard this caressing *E major Idyll* wafting up the stairs as she dozed. Cosima was the daughter of Liszt and had moved in with Richard in 1866. Using material from the penultimate *Ring* opera, Richard had written the *Idyll* earlier in 1870 as a 'symphonic birthday greeting' for her, and had gathered a chamber orchestra of friends to perform it under his baton. According to one orchestral player in London in 1877, playing under Wagner (in this case *Das Rheingold*) could have its amusing side. For the first rehearsal of the opening prelude, the great man stalked on rather pompously, quite unaware of the fact that his expensive hat had been badly crushed by an overhead projection he had just silently hit, and nobody had the nerve to point this out to him. The spread of laughter through the ranks must have been a new experience for him. Then, clearly mocking the endless surges of Rhine water in E flat major which they had to rehearse time and time again, several players were to be seen pretending to wring water from the tails of their coats!

The *Idyll* speaks for itself. It contains some of Wagner's most affectionate and memorable music (a far cry from those lengthy, constantly modulating and very serious stretches between climaxes in the *Ring* cycle): we can unashamedly enjoy the hints of birdsong, the horn-calls, and the serene flow of melody right at the start.

The *Variations* of 1876 demonstrate Tchaikovsky's profound love of Mozart, and contain some of his most refined and airy music. The language is relatively simple, and the orchestral scoring slender (double woodwind, two horns and strings). He introduces the rather dainty theme on the solo 'cello after a brief introduction, and then links together seven variations which end with a Nutcracker-like rampage in A major.

The 'cello assumes a great many different characters during the work. It sings quite high in the tenor range for the theme, and then in the first two variations has a lovely time with fast and delicate patterns darting up and down the instrument. The singer returns for variations three, impassioned and sad (unusually) in C major. Cadenza-like passages then begin to

intervene, the most extended of which occurs just before variation six and contains some most dramatic double-stopping. A delicious 'cello and woodwind duet in D minor is then swept aside by the panache and happiness of Tchaikovsky's finale.

In 1761 Haydn was appointed to the service of the Esterhazy family in Hungary and the reputation of his music spread quickly throughout Europe. By 1770 Haydn was so popular in France that any amount of skulduggery was indulged in by publishers to make money. Works by lesser mortals, including Vanhal, von Dittersdorf, Hofmann, and even Haydn's brother Johann Michael were printed under Haydn's name. Six string quartets by a monk called Pater Romanus Hofstetter were given a handsome new title page and passed off as Haydn's *Opus 3*. The first performance of the six *Paris Symphonies* actually by Haydn (Nos 82–87) were probably given in 1787, and drew high praise from the critics: 'productions of a vast genius', 'rich and vivid developments', and 'quite different from the sterile compositions we are so used to' were some of the comments in the *Mercure de France*.

No 86 is full of Haydn's characteristic bustle, freshness and wit. (Haydn was apparently full of dry humour as a person: in 1805, when rather frail and debilitated, he read of his own death and memorial Mass in the paper. His reaction was to wonder why the organisers had not had the decency to invite him along to conduct.) The first Allegro spins along with Figaro-like high spirits in D major, the Capriccio has its surprises, as the slightly unusual title suggests (especially the delightful staccato bassoon solo near the start), and the Finale flashes by with a catchy little repeated-note tune on the violins.

Galanta is a small market town to the west of Budapest, and for some years Kodaly lived there as a boy, picking up a fascination (which of course he shared with Bartok) for local gypsy music. The *Dances of Galanta*, consisting of an introduction, five increasingly quick dances and a coda, were written in 1933 as an expression of this passion.

The introduction immediately asserts the quirky rhythms which are a feature of the piece, and juxtaposes a single line first heard on the 'cellos

with scurrying string scales. This leads to a clarinet cadenza and the sad first dance. The flute leads the more jaunty second dance, and the oboe has the flowing main tune of the third. In the fourth, a furious build-up of energy in the strings is dramatically halted by a slightly comic clarinet theme over a plucked accompaniment. Just before the end of the whirling final dance, the clarinet returns for a more extended cadenza to echo the earlier one, and just briefly manages to conjure up some great poignancy.

Nicholas Toller

SINFONIA OF CAMBRIDGE

The Sinfonia of Cambridge was founded in early 1980 and gave its inaugural concerts in Cambridge and London in December that year. The orchestra originated from discussions held between a prominent Cambridge musician and a local electronics company which had already been involved in sponsoring recitals by Cambridge professional musicians.

Most members are professional musicians who live and work in East Anglia, particularly Cambridge, whilst the rest are renowned players from further afield who have links with the city or the orchestra's musical directorship.

CAROLINE DALE was only 13 when she won the string section of the BBC TV Young Musician of the Year Competition and 16 when she gained a scholarship to the Royal Academy of Music where she won many prizes. She also continued her studies with Florence Hooton. On leaving the Academy she was able, as winner of the Isserlis Scholarship, to study abroad for two years with Pierre Fournier in Geneva and she has since continued these lessons with the help of a Countess of Munster Award. She also worked with the aid of scholarships at the Fine Arts Centre in Banff, Canada, under such great artists as Starker, Tsutsumi, Harrell and Parisot.



Caroline has already become a popular performer in this country particularly in the North of England which is her home. In 1983 she played the Elgar Concerto with the Halle Orchestra and was the subject of a programme by Tyne Tees Television. Her other broadcast performances to date include a Gala Concert from Belfast broadcast live on BBC2, a BBC Pebble Mill at One, a Radio 3 recital as part of the Young Music Makers series and most recently an appearance on the Tyne Tees programme *Highway*.

Caroline has given three Purcell Room recitals with pianist Keith Swallow for the Kirkman Society, the first of which was her London debut at the age of 15 and which, like the following two, received high acclaim from the press. In 1984 she again appeared there as part of the award from the Young Concert Artists Trust who chose her as one of the six young artists for the first year of their management scheme. In 1984 Caroline was elected an Associate of the Royal Academy of Music, at 19 the youngest person ever to receive the honour.

Concerts during the 1984/5 season included recitals for the Royal Philharmonic Society, GLC at Rangers House, a QEH for the Kirkman Society with partner Piers Lane. In June she was chosen as overall winner of the International Young Concert Artists Competition of Royal Tunbridge Wells and as part of the prize gave a shared recital at the Wigmore Hall in September. In July 1985 she represented Great Britain in the Jeunesse Musicales International Music Festival in Canada, with recitals in Montreal and Toronto.

Caroline has had a very busy schedule for this season including recitals at the Salisbury Festival, Bishopsgate Hall and Ranger's House in London, in the Manchester Midday series, Fairfield Halls lunchtime series and also St David's Hall, Cardiff as well as many other venues all over the country. Forthcoming recitals include appearances at the Harrogate, Chichester and Brighton Festivals, a Queen Elizabeth Hall recital in September and on 12th June she will be the youngest 'cellist taking part in the Fournier Memorial Concert at the Wigmore Hall.

Caroline's concerto engagements have included two performances of the Elgar Concerto with the Royal Liverpool Philharmonic Orchestra to a capacity audience when her playing was greeted with such enthusiasm that she was immediately asked back by the R.L.P.O. to play a third performance with them this May.

PETER BRITTON was born in Oxford in 1949, brought up in Geneva and educated at Canterbury Cathedral Choir School, Repton School and Corpus Christi College, Cambridge, where he read music.

During the 1970s he was associated with Roger Smalley and Tim Souster in the ensemble 'Intermodulation', specialising in the performance of new music including live electronics and improvisation. This also brought him into contact with Karlheinz Stockhausen, and participation in first performances of such works as *Sternklang* and *Yem*.

Peter Britton is currently a Senior Lecturer at the Cambridgeshire College of Arts and Technology, and is Course Tutor for the new BA Hons Music Degree there.

The last few years have seen an orientation more and more towards conducting, with CCAT Opera and Symphony Orchestra, the St Cecilia Ensemble and the Sinfonia of Cambridge.

In August 1986 Peter Britton will take a solo synthesiser part at the Proms in the newly commissioned work by Jonathan Harvey entitled *Madonna of Winter and Spring*.



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JUDI DENCH, MICHAEL WILLIAMS
and JAMES WALKER *PIANO*

IN

THE ECHOING GREEN

**A CELEBRATION OF CHILDHOOD IN WORDS
AND MUSIC
DEvised BY ROGER PRINGLE**

CHILFORD HALL BARN · LINTON · FRIDAY 25 JULY 8PM

<i>Piano:</i> Important event	Robert Schumann
The birth, from <i>A Family Picture</i>	Lord Lytton
Morning Song	Sylvia Plath
<i>Piano:</i> From stange lands and peoples	Robert Schumann
from <i>Sonny Boy</i>	P. G. Wodehouse
On the Birth of his Son	Su Tung P'O/tr. A. Waley
To a Child	Austin Dobson
A Terrible Infant	F. Locker-Lampson
Earliest recollections, from Queen Victoria's Journal	
From <i>Autobiography</i>	George Tyrell
A Case of Murder	Vernon Scannell
<i>Piano:</i> A game of frightening	Robert Schumann
A Recollection	Frances Cornford
from <i>Playmates</i>	H. Maynard Smith
Henry King	Hilaire Belloc
A Child III	John Betjeman
<i>Piano:</i> The pleading child	Robert Schumann
From <i>Forty Years On</i>	Alan Bennett
Sayings of children between five and seven	
<i>Piano:</i> Perfect happiness	Robert Schumann
The village school, from <i>Cider with Rosie</i>	Laurie Lee
<i>Piano:</i> Playing tag	Robert Schumann
A letter from William Hazlitt from <i>My Early Life</i>	Winston Churchill
Timothy Winters	Charles Causley
<i>Piano:</i> At the fireside	Robert Schumann
The Lesson	Robert McGough
Children	Vicki Feaver
from <i>Winnie the Pooh</i>	A. A. Milne

INTERVAL

Children's view of love	
Indoor Games near Newbury	John Betjeman
The party, from <i>The Thrush and the Jay</i>	Sylvia Lynd
Nursery Rhyme of Innocence and Experience	Charles Causley
<i>Piano:</i> Hobby horse	Robert Schumann
A Proposal, from <i>The Young Visitors</i>	Daisy Ashford
<i>Piano:</i> Almost too solemn	Robert Schumann
Some more children's sayings	
<i>Piano:</i> Strange story	Robert Schumann
from <i>Portrait of the Artist as a Young Dog</i>	Dylan Thomas
The Funeral	Walter de la Mare
Lines on receiving his Mother's picture	William Cowper
<i>Piano:</i> Dreaming	Robert Schumann
Piano	D. H. Lawrence
from <i>Child's Play</i>	Robert Louis Stevenson
from <i>Hell at Pooh Corner</i>	Alan Coren
from <i>The Enchanted Places</i>	Christopher Milne
Fern Hill	Dylan Thomas
<i>Piano:</i> The Poet speaks; The Child	Robert Schumann
Falling asleep	
The Echoing Green	William Blake

The piano pieces comprise Robert Schumann's
Scenes from Childhood. Opus 15.

Grateful acknowledgement is made for the use of copyright material included in this programme.

TICKETS £7 (including wine)

*We are grateful to the Alper Charitable
Trust for their support this evening.*

THE ECHOING GREEN is an entertainment about childhood in words and music. Topics such as birth, parental hopes, babyhood, growing up, starting school and first loves are celebrated in readings of poetry and prose by writers as varied as John Betjeman, William Blake, Hilaire Belloc, Winston Churchill, Laurie Lee, Robert Louis Stevenson and Dylan Thomas. There are also writings and comments by children themselves, and the readings are accompanied by Robert Schumann's delightful piano pieces 'Scenes from Childhood'.

JUDY DENCH OBE, is an actress well known to TV, theatre and film audiences, and most recently seen in the Merchant/Ivory production of 'A Room with a View'. She has been associated with the Royal Shakespeare Company for over 20 years and has toured all over the world with them.

She has received innumerable Plays & Players, SWET and BAFTA Best Actress Awards over the years, most recently for her performance in 'Pack of Lies' in London. She is married to actor Michael Williams with whom she appeared in the TV series 'A Fine Romance'.

MICHAEL WILLIAMS has been a member of the Royal Shakespeare Company for over twenty years in which time he has played the title role in *Henry V*, the Fool in the *King Lear*, Petruccio in *Taming of the Shrew* and



Troilus in *Troilus and Cressida* to name but a few.

He has recently appeared in *Two Into One* at the Shaftesbury Theatre and with his wife Judi Dench in *Pack of Lies* at the Lyric Theatre. He has just finished filming for the BBC as Goronwy Rees in *Blunt*, and his film appearances include *Enigma* and *Educating Rita* with Julie Walters and Michael Caine.

JAMES WALKER is the resident pianist at the University of Leicester. He specialises in the performance of chamber music, but appears often as soloist, accompanist and broadcast recitalist. He has performed several times in America, in much of Europe and in Russia. He is also well known as a composer and has published a considerable amount of instrumental, vocal and piano music. He has had a special association with the Royal Shakespeare Company for whom he has written the scores of twelve productions.

ROGER PRINGLE, the deviser of 'The Echoing Green', works at the Shakespeare Centre at Stratford-upon-Avon. He directs the Stratford Poetry Festival and has compiled many recital programmes which have been presented at all the leading British arts festivals and in several countries abroad, often by members of the Royal Shakespeare Company. He is the author or editor of several books of poetry and runs his own press, The Celandine Press, which publishes mainly new work by contemporary poets.

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CAMBRIDGE PHILHARMONIC SOCIETY ORCHESTRA & CHORUS

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JONATHAN BEST BASS
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KING'S COLLEGE CHAPEL · SATURDAY 26 JULY, 7.30PM

PSALMUS HUNGARICUS OP 13 KODÁLY
HUNGARIAN CORONATION MASS LISZT
Kyrie; Gloria; Graduale; Credo;
Offertorium; Sanctus; Benedictus;
Agnus Dei.

TICKETS £9, £8, £6, £2.50

If I am asked which are the works in which the Hungarian spirit becomes most perfectly embodied, I have to answer: in the works of Kodály.

Béla Bartók

The occasion for which, in 1923, Kodály wrote the *Psalmus Hungaricus*, one of his most celebrated works, was the fiftieth anniversary of the federation of Budapest. This had amalgamated the three Danube towns – Buda, Óbuda and Pest – as one city, and Hungary's three most prominent composers – Dohnányi, Bartók and Kodály – were selected to write works for the jubilee celebrations. Dohnányi's was the most obviously 'official' contribution, a festival overture based on national melodies including the national anthem. Kodály originally planned to compose a suite of dances for the occasion, until he learnt that the more cosmopolitan Bartók was writing his own *Dance Suite*. This was the stroke of luck which led Kodály to a graver theme than either of his colleagues, the oppression of the Hungarian nation. For his text, he turned to the work of the sixteenth-century poet, Mihály Vég, one of the writers whose pens flowed with patriotic fervour during the years of Turkish occupation. Vég (a native of Kodály's own birthplace, Kecskemét) paraphrased Psalm 55 – 'Give ear to my prayer, O God' – as a metaphor for the oppression of Hungary; for Kodály, the sentiments reflected the feeling of national frustration and injustice following the Treaty of Trianon, which had ceded the bulk of Hungary to foreign powers after its defeat in the Great War. The tone of the *Psalmus* – fiercely patriotic in the face of the enemy – perfectly suited both Vég's and Kodály's purposes, and resulted in some of the latter's most impassioned music.

Psalmus Hungaricus also reflects oppression on a personal level. Following the overthrow of the post-war communist government by the right-wing regime of the Regent, Admiral Horthy, Kodály was relieved of his teaching activities at the National Academy of Music, and subjected to official scrutiny. Although he was reinstated in 1921, this persecution was a source for bitter resentment:

Let him who has done more for Hungary than I... come forward to lecture me.

This work, then, is also one man's cry in the wilderness: the dramatic emphasis on the soloist – the chorus fulfilling a largely supportive function – reinforces this interpretation.

The work falls into three sections, which are further articulated by the choral interjections. The first, following the orchestral introduction and first chorus entry (altos and basses only), becomes more and more agitated until reaching a point of catharsis. A more rhapsodising section, at first for orchestra alone, is built on free-flowing arpeggio chords, and introduces the harp for the first time; both text and music are here more conciliatory. This is followed by a final more positive approach to the material of the first part, initially in stark bare harmonies in brass and choir. This reaches a point of ecstasy – 'Raise him on high!' (the nationalist sentiment is unmistakable) – before finally resuming the detached tone of the first chorus, thus framing the entire work in quotation marks. Despite the subject matter, the tone of the work is positive. The strong rhythms of Hungarian speech patterns are partly responsible for this. And, whilst the surface chromaticism – with special emphasis on semitone-related chords – paints a picture of woe, the underlying strongly diatonic scheme marks an inner strength of purpose. This is further highlighted by the dependence, in much of the choral writing, on 'positive' intervals: perfect fourth, perfect fifth and major second. These, notwithstanding the modal inflections which lend the work much of its Hungarian flavour, strengthen the simple harmonic base.

When *Psalmus Hungaricus* was first performed, Kodály stated that Hungary could only boast one choir of sufficient strength and capability to sing his work, and he further reinforced the ensemble with an optional children's choir. Despite these problems, the work was a tremendous success, catapulting Kodály to national and international fame. In England, where the choral tradition had been a particular source of inspiration to Kodály, choirs were quick to take up the work. The first British performance (in English) was given by the Cambridge University

Musical Society on 30 November 1927. The following month saw two London performances, and Kodály himself conducted the work at the 1928 Three Choirs Festival. Its lasting success can perhaps best be explained in the words of the composer:

It is our belief that every nation will survive which has some message to communicate to the rest of humanity.

When Lajos Kossuth was swept to power in the Hungarian revolt of 1848, it seemed that the Magyars had at last thrown off the yoke of Austrian rule. Their subsequent defeat and re-establishment as a subject people within the Habsburg empire only exacerbated Hungarian nationalist aspirations. It led to the emergence of powerful national spokesmen, Ferenc Deák and Julius Andrássy, who exercised considerable political influence over Emperor Franz Josef. The Emperor's solution to the problem of retaining Hungary within the Empire was to accede to Magyar demands for a Dual Monarchy – the establishment of two distinct states under one head. Though sharing a Head of State, Foreign Ministry and armed forces, the two countries – Austria and Hungary – would, for all internal purposes, be independent. The short-term effect of the Great Compromise – or *Ausgleich* – of 1867, whereby Franz Josef was separately crowned King of Hungary, was to consolidate the empire for a further fifty years. It also marked the end of absolutism and the establishment of a constitutional monarchy.

Negotiations towards the *Ausgleich* were taking place as early as 1865. It was at this time that Liszt was approached with a request, as Hungary's great national composer, to write a mass setting for the coronation service. He set to work immediately and, in deference to the requirements of the coronation service, kept his work short (the Offertory and Gradual were added after the first performance). The mass was first heard at the coronation service in the Matthias Church by Buda Castle on 8 June 1867.

It seems odd that Liszt should prove such a successful church composer in this work. His proclivity for virtuosity in piano and orchestral music, and his own reputation as a virtuoso, betray a peacock nature, at a piece with his forward-looking romanticism, but at odds with the self-effacement of many church composers. His assumption, in 1865, of minor Orders, and the public airing of spiritual-musical problems is a symptom of the nineteenth-century 'religion of art' – in Liszt's case, 'art of religion' – which poses so many paradoxes.

This music, which for lack of another designation we may call humanistic, should be solemn, strong and powerful; it should be at the same time dramatic and holy, splendidly unfolding and simple, ceremonious and earnest, fiery and unbridled, stormy and restful, clear and fervent...

Thus wrote Liszt in 1834, *On the Church Music of the Future*, anticipating not only the Utopian titles, but also the prescriptive posturing of his future son-in-law. Reading this, it's not difficult to see *Parsifal* waiting in the wings.

In his correspondence, Liszt made the restrictions placed on him by the nature of the coronation service sound like a penance:

The vocal parts are kept within their most comfortable registers and the instruments

accompanying them also play in their most comfortable positions. I have renounced enharmonics so as to prevent all dissonance, I have restricted myself to the customary devices and forsworn all offensive instruments, various percussion effects, bass clarinets or other innovations; I was not even able to include a single harp.

In fact, he pinpoints the very economy by which a deep and unexpected spirituality is achieved. The work is indeed an eclectic mixture of idioms, with references to the worlds of the symphonic poems, grand opera and, in the 'Qui tollis' and 'Agnus Dei', to Hungarian modal systems and the nationalist Rakoczi song. The 'Credo' is a largely monodic setting for the choir and organ of a seventeenth-century hymn by Henry du Mont, complemented by romantic, purely instrumental Offertory, a quasi-hymn for violin and orchestra. The unostentatious scoring helps to mediate these contrasts: they are further balanced by the motivic integration of the whole. In particular, the phrase to which the 'Christe eleison' is first sung becomes an *idée fixe*, most markedly in the latter movements where, for example in the Offertory, it is the focus of meditation.

This motivic obsession is in no way founded on romantic egocentricity: the treatment, as that of the old hymn tune in the 'Credo', is unselfconscious, reflecting a strong sense of conviction. Liszt thus allows us to grasp what he felt were 'the work's two main characteristics – its ecclesiastical and its Hungarian national aspects', through a synthesis that totally lacks the arrogant prescription of his recipe for 'humanistic' music, whilst achieving the same ends.

ALISON HARGAN made her operatic debut as Pamina in *The Magic Flute* with Welsh National Opera. Her operatic appearances have since included a Flower Maiden in *Parsifal* at the Royal Opera House, Covent Garden, under Sir Georg Solti (a role she has also recorded for Decca), the title role in Menotti's *Maria Golovin*, and the Countess in Paesello/Henze's *Don Quixote*, both at the Camden Festival, Handel's *Orlando* at the Wexford Festival, and most recently, highly praised performances as Servilia in Mozart's *La Clemenza di Tito*.



Alison Hargan has made her mark in particular on the concert platform. She is a wonderful exponent of Strauss and Mahler, and also of Beethoven's *Missa Solemnis*, 9th Symphony and Verdi's *Requiem*. Among orchestras with which she has appeared are the Vienna Philharmonic, English and Scottish Chamber Orchestras, the BBC Symphony Orchestra, the Royal Liverpool Philharmonic, the Birmingham Symphony and the Halle, under such conductors as Rozhdestvensky, Davis, Rattle, Pritchard, Jochum, Leinsdorf, Loughran and von Mahlagic.

Alison Hargan's most recent concert appearances have included Mahler 2 with the Rotterdam Philharmonic and the Halle; Poulenc's *Gloria* with the Royal Philharmonic Orchestra under Simon Rattle; Benjamin Britten's *War Requiem* at the Royal Festival Hall, London; Beethoven's *Missa Solemnis* in Bern; Verdi's *Requiem* with the Scottish National Orchestra and *Das Verlorene Paradies* by Markewitsch, conducted by his son at the Musikverein in Vienna; Mozart's *Requiem* with the Stuttgart Chamber Orchestra, and at the 1984 Granada Festival; Nicholas Maw's *Scenes and Arias* with Raymond Leppard at the 1984 Promenade Concerts, Frank Martin's *Mystère de la Nativité* at the 1984 Lucerne Festival; Beethoven's *Missa Solemnis* in Salzburg, Vienna and Munich; Beethoven's *Mass in C* in Lisbon; Tippett's *Child of our Time* with the City of Birmingham Orchestra.

Future performances include Strauss's *Drei Hymnen* with the BBC Philharmonic; Strauss's *Four Last Songs* in Dortmund; Beethoven's *Mass in C* at the Concertgebouw, Amsterdam, with Colin Davis; Ligeti's *Le Grand Macabre* with the New York Philharmonic; Dvorak *Stabat Mater* in Vienna; Verdi *Requiem* in Hong Kong; Mahler 8 at the 1986 Henry Wood Promenade Concerts and Beethoven 9 with the City of Birmingham Symphony Orchestra.

LINDA HIBBERD

Linda Hibberd was born in London and studied at the royal Academy of Music with Roy Henderson. She joined the Glyndebourne Festival chorus in 1972 and followed this with seasons with the English Opera Group and English National Opera.

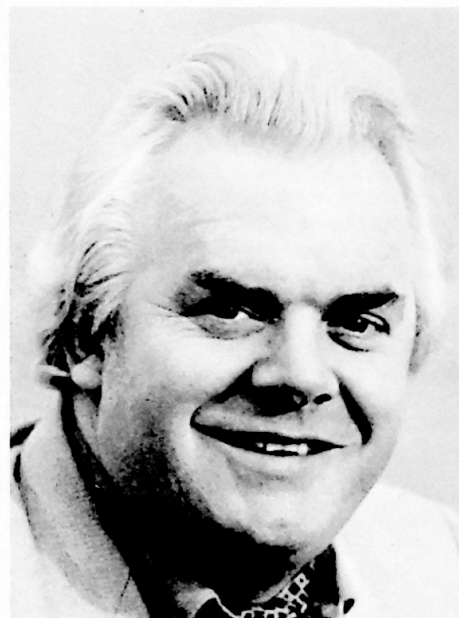


Since 1977, Linda Hibberd has been pursuing a freelance career singing in opera, oratorio and recitals. Her most recent operatic performances have been as Ursula in *Beatrice and Benedict* and as Beatrice Lacey in the world premiere of Wilfred Joseph's *Rebecca* for Opera North, and as Britannia in Stephen Oliver's masque *Britannia Preserved* specially commissioned by the RIBA for its 150th anniversary and performed before HRH The Prince of Wales at Hampton Court. Earlier this year she sang the title role in a new opera by Giles Swayne called *The Marriage of Cherubino* and Popova in *The Bear* by William Walton for East Midlands Music Theatre.

Concert performances include the Verdi *Requiem* with the English Sinfonia and the Singapore Symphony Orchestra, the Beethoven *Choral Symphony* with the Halle Orchestra, *The Dream of Gerontius* with the Guildford Philharmonic Orchestra, *The Messiah* with the Edinburgh Royal Choral Union and, with ballet companies, Ravel's *Scheherazade* with the Sydney Dance Theatre, and Mahler's *Ruckert Lieder* with the Scottish Ballet.

Recent engagements include the role of Zuma in *L'Italiana in Algeri* in Israel.

KENNETH WOOLLAM was head chorister at Chester Cathedral Choir before winning a scholarship to the Royal College of Music. He joined English National Opera in 1972 making his debut as Pierre in Prokofiev's *War and Peace*, a role he repeated with the company at the Metropolitan Opera House in New York in the summer of 1984.



His roles with English National Opera have included Siegmund, Siegfried, Walther, Rienzi, Florestan, Radames, Bacchus and he has created roles in *The Royal Hunt of the Sun*, *Toussaint* and *A Gentle Spirit*.

His French debut was as Hoffman, and in 1983 Kenneth Woollam enjoyed considerable success as Walter in *Lille* and Siegmund in *Warsaw*. In 1984 he made his German operatic debut as Florestan in *Frankfurt*.

Kenneth Woollam is one of Britain's leading concert singers and works frequently with all the leading orchestra as well as for the BBC including regular appearances at the Proms. Television engagements have included Bernstein's *Songfest* conducted by the composer.

Recent engagements have included performances of Schoenberg's *Gurrelieder* at the Bergen Festival, *Das Lied von der Erde* in Copenhagen with Dame Janet Baker, and Max in the British premiere of Krenek's *Jonny Spielt Auf*.

Future plans include *Tristan* in a new production of *Tristan und Isolde* and Walther in *Die Meistersinger* for English National Opera.

JONATHAN BEST was born in Kent and started singing at an early age. On leaving school he was awarded a choral scholarship to St John's College, Cambridge, where he read English. During his three years at Cambridge he made several recordings with the St John's Choir and toured extensively with them in Europe, North America and Japan. Following his years at Cambridge, Jonathan Best entered the full-time opera course at the Guildhall School of Music and Drama, studying with Noelle Baker.

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26
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His operatic roles in Guildhall productions included Sarastro, Collatinus (*The Rape of Lucretia*), and Apollo (*L'Egisto*). He also appeared in public master classes with Elisabeth Schwarzkopf at the Wigmore Hall and, in 1982, won the BP Opera Award.

In the summer of 1983 Jonathan Best appeared at the Spitalfields Festival and in Italy in Cesti's *La Dori*. During the 1983/84 season he made his debut with Welsh National Opera as Sarastro, and he returned to the company in 1984/85 for several roles, including Masetto in the company's new production of *Don Giovanni*. During the summer of 1984 he sang Pluto in Monteverdi's *Orfeo* in London, Florence and Milan. In the 1985/86 season, Jonathan Best will return to Welsh

National Opera for *Così Fan Tutte*.

Jonathan Best is also in considerable demand as an oratorio singer. During the 1983/84 season he made his debut at the Queen Elizabeth Hall and the Barbican.

RUSSELL KEABLE is a graduate of both Nottingham and London Universities. He studied the violin with Maria Lidka and as leader of the Nottingham University Quartet gave broadcast performances on BBC Radio Nottingham.

As an undergraduate at Nottingham he conducted the British premiere of Dvořák's opera *Dimitrij* for the university opera group.

He studied conducting with George Hurst and, as a post-graduate at the Royal College of Music, with Norman Del Mar. In 1982 he was awarded the Adrian Boult Conducting Prize and a scholarship from the Countess of Munster Trust to continue his studies. In May 1983 he was chosen to conduct the Malcolm Arnold Trumpet Concerto in the presence of the Prince and Princess of Wales at the RCM's Royal Albert Hall Gala Concert (broadcast live on BBC2).

He has worked with many orchestras and opera groups in the London area and has held appointments on the conducting staff of Morley College and the RCM's Junior Department. Other work has included performances of *Suor Angelica* and *Gianni Schicchi* for Abbey Opera, *Die Zauberflöte* for Oxford Opera Studio, and a performance of the Berlioz Requiem with the Philharmonic Orchestra, as assistant to Norman Del Mar.

Russell Keable is conductor and Artistic Director of Kensington Symphony Orchestra, one of London's best-known amateur orchestras, and in February 1985 was appointed Musical Director of the Cambridge Philharmonic Society. He also works regularly presenting music workshops in ESN schools and school concerts (recently with the Peterborough String Orchestra).

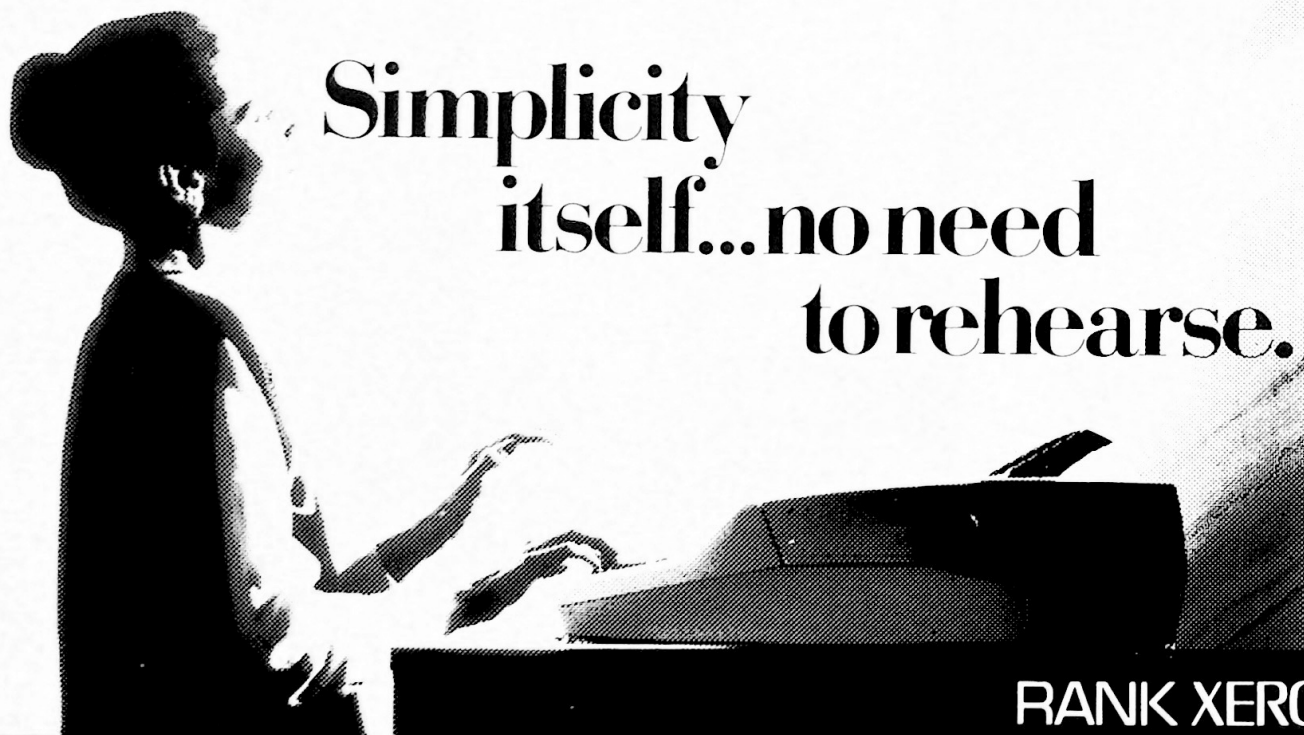


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THE TAKACS STRING QUARTET

GABOR TAKACS-NAGY VIOLIN **KAROLY SCHRANZ** VIOLIN **GABOR ORMAI** VIOLA **ANDRAS FEJER** 'CELLO

UNIVERSITY MUSIC SCHOOL, WEST ROAD ·
SATURDAY 26 JULY, 8PM

QUARTET IN B FLAT OP 76 NO 4 HAYDN
Allegro Con Spirito; Adagio; Menuetto,
Allegro; Finale – Allegro ma non troppo.
QUARTET NO 2 DURKO
QUARTET IN D OP 18 NO 3 BEETHOVEN
Allegro; Andante con moto; Allegro;
Presto;

TICKETS £5

The six String Quartets of op. 76 are among Haydn's finest works and they all have their own very individual character. The Quartet in B flat is notable for its opening, in which the first violin plays graciously flowing phrases over a background of sustained harmonies. The same material is used for the second subject, but with the melody below and the harmony above, but the movement also contains music of great vivacity, and it ends in a mood of bustling energy. The deeply thoughtful *Adagio* is built on a single theme, whose solemnity is sometimes modified, but not destroyed by passages of semiquaver triplets. The Minuet is cheerful and robust; the melody of the *Trio* is notable for its syncopations and unexpected digressions into the minor key. The *Finale* appears in its early stages to be a comfortable and easy-going dance movement, but it has a surprisingly long coda during which the music becomes increasingly fast, culminating in a powerful climax.

Composed in 1969, the Quartet no. 2 by Durko was first performed at a concert celebrating the ninetieth anniversary of Bartók's birth. Durko, born in 1934, has been influenced by the impressionistic side of Bartók's music, but, at least in his second Quartet, there is no sign of the older master's rustic energy. It plays without a break, and contains thirteen sections, all of which are entitled either *Psicogramma*, *Organismo* or *Double*.. They vary considerably in length, but are similar in idiom. Sustained melody and traditional harmony are completely absent, but certain formations of notes appear fairly frequently; especially the major sixth, rising or falling. With all its uncompromising atonality, the work handles the string quartet medium with imagination and resource.

Beethoven's six Quartets, op. 18, are less bold than some of the Piano Sonatas of the period, but they show real mastery over a very exacting medium, and contain much music of great beauty. The third, in D major, is thought to be the earliest in date. If not one of the most immediately striking, it is a gentle and thoughtful work that

improves with increasing acquaintance. The first movement opens quietly and informally, as though in the middle of a sentence. There are some dramatic moments, and a particularly impressive return after the development section. The melody of the *Andante*, first played by the second violin, is treated with great harmonic variety; the third movement, somewhere halfway between a Minuet and a Scherzo, has a pleasant flow. The *Finale* is the most animated portion of the Quartet; it rushes along with immense energy, but perhaps its most striking feature is its unexpectedly quiet end.

Philip Radcliffe

THE TAKACS QUARTET was formed in 1975 and all members studied at the Franz Liszt Academy of Music in Budapest.

In 1977, the Quartet was awarded the First Prize at the Evian International Competition for String Quartets, and in 1979 the Takacs won the First Prize of the Portsmouth International String Quartet Competition.

A prodigious concert schedule takes them to all parts of Europe, to North and South America and to Australasia. The Quartet spends four months of each year at the University of Boulder, Colorado, where they hold a residency.

Abroad, highlights of their schedule include appearances at the Salzburg Festival, at the Kuhmo Festival of Chamber Music in Finland and in the Concertgebouw Chamber Music Series. During the summer of 1985, the Quartet made an extensive tour of Australia and New Zealand to huge critical acclaim.

In England, their schedule includes appearances for the BBC St Johns Smith Square series and for the Lichfield, Cheltenham, City of London and King's Lynn Festivals. In August 1986, they will give a recital at the Queen Elizabeth Hall for the South Bank Summer Music Festival. During January 1986, the Quartet were seen on BBC television performing three quartets by Haydn.

The Takacs Quartet has recorded for Hungaroton and recent releases available in this country include the complete string quartets of Béla Bartók and Mozart Quintets K. 515 and K. 516 with Denes Koromzay (viola). During 1987 and 1988 the Takacs Quartet will be making a series of recordings for Decca International featuring repertoire by Haydn, Dvorak and Dohnanyi.

The next visits to the United Kingdom by the Takacs Quartet will be in July and August, and November 1986.

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SUN
27
JULY**PETER DONOHUE** PIANO

UNIVERSITY MUSIC SCHOOL, WEST ROAD · SUNDAY 27 JULY, 8PM

SONATA IN C HOB XVI 50	HAYDN
ALLEGRO BARBARO	BARTOK
SIX RUMANIAN DANCES	BARTOK
SONATA	BARTOK

INTERVAL

BAGATELLE WITHOUT TONALITY	LISZT
SONATA IN B MINOR	

TICKETS £5

Liszt and Bartok were the finest Hungarian pianist-composers of their respective generations and Haydn's name may be added to theirs since, although born just within the Austrian border, he came of Croation peasant stock and the palace of Esterhazy in which he spent nearly all his working life is deep inside Hungary.

Haydn's piano sonatas are, unaccountably, heard far less frequently than his symphonies and string quartets. Like them the sonatas chart the development of his style throughout his career and they are crowned by the three which he wrote during his second visit to London in 1794-5 for the distinguished player Therese Jansen, at whose wedding to the engraver Bartolozzi Haydn was a witness. In these pieces Haydn revels in the opportunities afforded by the new generation of instruments being developed in London by Clementi and others. The first of the set, Hob. 50 in C major, opens with a conventional sonata-form *Allegro* of symphonic proportions. The first six bars present a skeletal outline of the main theme, full of useful motifs, but the piece then wittily gives the impression of losing its way. The motifs are then developed – arpeggios become chords, left hand octave leaps are repeated as accompanying figures – and provide both first and second subjects as they are woven together in a web of polyphony and sometimes almost Wagnerian chromaticism. The movement wears its intellectual richness lightly, always tempering it with humour and a subtle expressiveness.

The slow movement, *Adagio*, in F major, is in binary form and in almost improvisatory fashion recalls some of the motifs from the opening movement. The finale appears to be a Minuet but, with its *Allegro molto* marking it looks forward to Beethoven's development of the Scherzo. Haydn repeats the first movement's trick of appearing to lose its way, trying out various different keys for its material and employing a delightfully Schubertian modulation into A before coming to a typically witty quiet ending.

The long-accepted image of Bartok as the aggressive modernist is typified by the *Allegro Barbaro*, written in 1911 just after the opera Duke Bluebeard's Castle (and, incidentally two years before the appearance of Stravinsky's *The Rite of Spring*). It is said to be a response to the description of him by a French music critic as a musical barbarian, although it was from the

French virtuoso pianist, composer and recluse Alkan that Bartok borrowed the title. There is a loose Rondo structure to this brief outburst of savage energy, whose pounding rhythms cover an immense and carefully graded dynamic range. Some of the episodes, though, contain moments of repose when the influence of folk music, which permeates so much of Bartok's output, is clearly heard.

Liszt and Brahms believed that the material they exploited in their Hungarian Rhapsodies and Dances represented the genuine Magyar folk tradition, and they dismissed the music of the Hungarian peasants as a vulgar corruption of it. The researches of Bartok and Kodaly showed the reverse to be true, that the Magyars had overlaid the original peasant music with a veneer compounded of their own ornamentation and the vocabulary of 'art-music', thus producing an amalgam which was recognisable and acceptable to the older, Teutonically-orientated composers. Stripped of this veneer the original songs and dances reveal far more of their oriental ancestry (Hungary was occupied by the Turks until the end of the seventeenth century) in their rhythmic and harmonic vitality and in their use of modes instead of modern keys.

Of all Bartok's transcriptions of this original material, The Roumanian Folk Dances are the best known, not least through several arrangements of the piano version for other forces – violin and piano, string orchestra, etc. The movements of the suite are Stick Dance, alternately *pesante* and wistful, a graceful Sash Dance, In One Spot, a high melody over a drone bass, recalling the typical gipsy combination of violin and hurdy-gurdy, a Minuet-like Horn Dance, Roumanian Polka which, unlike its Viennese counterpart alternates double and triple time, and a final combination of two Fast Dances.

The trampling hordes of Attila or Genghis Khan whom some commentators have seen in the *Allegro Barbaro* return in force in Bartok's only Sonata for solo piano, written along with the first piano concerto in 1926 when his career as an international piano virtuoso was getting under way. It is one of his least ingratiating works – the harmonies are based on seconds, sevenths and ninths, sometimes becoming complete tone-

clusters (Bartok had met the American innovator Henry Cowell in 1923) and the relentless motor rhythms and the percussive use of the piano show an affinity with the contemporary works of Prokofiev and with Stravinsky's *Les Noces*, with its orchestra of pianos and percussion.

It is typical of Bartok that, however advanced his material, he provides an easy point of contact for his listeners by employing the simplest of classical forms. Also, although one may not hear it, the movements are constructed using the architect's Golden Section principles. The relentless flow of quavers in the *Allegro moderato* first movement is in a simple sonata form, though with a very short development section. The second movement, far from providing a lyrical contrast, is marked *Sostenuto e pesante* and is in an A B A ternary form, the main theme featuring a succession of repeated notes. The finale, *Allegro molto*, cunningly combines rondo and variation forms. The theme, very clearly of folk origin, is repeated very much in its original form and key between variations which explore ever more distant keys and sonorities until a final rush of stamping quavers brings the work to a brilliant conclusion.

For much of his later life, Liszt was fascinated by the prospect of the disintegration of the classical key system, to the extent that he was working shortly before his death on a book to be entitled *Sketches of a Harmony for the Future*. One of his experiments in this field, not discovered until 1956, was the Bagatelle in No Key. It is not atonal in Schoenberg's meaning of the word; as in the opening of Liszt's *Faust Symphony*, whenever one key is suggested by a turn of phrase or an accompanying chord, it is immediately contradicted by the next. There are plenty of diabolical diminished fifths in the Bagatelle (it was originally intended as the fourth Mephisto Waltz) and a few momentary examples of the best known of keyless chords, that which permeates Wagner's *Tristan and Isolde*. In the absence of the tensions generated by key changes there is just enough contrast of material to sustain the brief span of this fleet-footed morsel, which clearly demonstrates Liszt's anticipation of the problems which were to confront his successors.

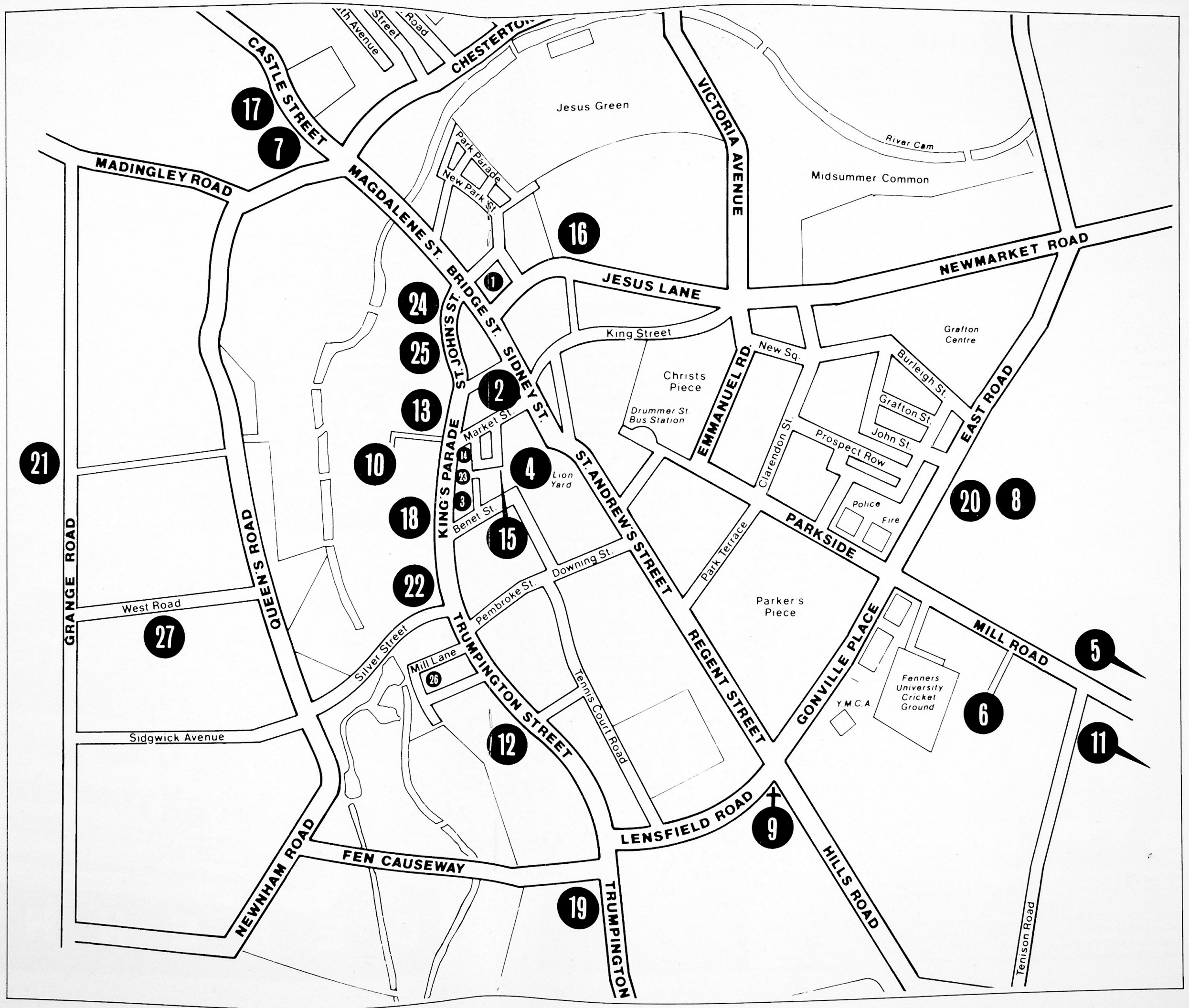
Liszt's great displays of pianistic pyrotechnics such as the *Transcendental Studies* were the obvious products of his career as the first international piano virtuoso. But he abandoned this way of life at the age of only 35 on taking up the post of Kapellmeister to the Grand Duke of Saksen-Weimar-Eisenach. His duties were principally as producer and conductor of operas and orchestral concerts and he was now able to devote much of his time to more serious composition. From the Weimar years came the two piano concertos, the *Faust Symphony* and probably the greatest of nineteenth century piano works, the *Sonata in B minor*. The virtuoso element is certainly still present but it is wholly subordinated to the expressive and, above all, the structural demands of the piece, for this is one of the most masterly of musical constructions. Within its half-hour span the four movements of a conventional sonata are compressed into one

DEBENHAMS

27

FESTIVAL MAP

- 1 ADC Theatre
- 2 Arts Cinema
- 3 Arts Theatre
- 4 Box Office/Central Library
- 5 Cambridge Darkroom Gallery
- 6 Cambridge Drama Centre
- 7 Cambridge Folk Museum
- 8 Cambridgeshire College of Arts and Technology
- 9 Church of Our Lady and the English Martyrs
- 10 Clare College
- 11 Coleridge Community Centre
- 12 Fitzwilliam Museum
- 13 Gonville & Caius College
- 14 Great St Mary's Church
- 15 Guildhall
- 16 Jesus College
- 17 Kettle's Yard
- 18 King's College
- 19 Leys School
- 20 Mumford Theatre
- 21 Robinson College
- 22 St Catharine's College
- 23 St Edward's Church
- 24 St John's College
- 25 Trinity College
- 26 University Centre
- 27 University Music School



SUN
27
JULY**GILBERT & SULLIVAN FOR ALL**

DONALD ADAMS, JOHN CARTIER, MARIAN MARTIN, THOMAS ROUND, JEAN TEMPERLEY, DAVID COUSSELL *MUSIC DIRECTOR.*

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CAMBRIDGE GRANTA SINGERS
HAVERHILL & DISTRICT OPERATIC SOCIETY
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THE GUILDHALL · SUNDAY 27 JULY, 8PM

For the Merriest Fellows Are We	<i>The Gondoliers</i>
The Cachucha	<i>The Gondoliers</i>
We're Called Gondolieri	<i>The Gondoliers</i>
Thank You Gallant Gondolieri	<i>The Gondoliers</i>
Kind Sir You Cannot Have the Heart	<i>The Gondoliers</i>
A Regular Royal Queen	<i>The Gondoliers</i>
Behold the Lord High Executioner	<i>The Mikado</i>
As Some Day it May Happen	<i>The Mikado</i>
Not Long Ago	<i>Cox and Box</i>
Although of Native Maids the Cream	<i>Utopia Ltd.</i>
Entrance of Richard Dauntless and Scene Act 1	<i>Ruddigore</i>
Dame Hannah's Song	<i>Ruddigore</i>
The Sentry's Song	<i>Iolanthe</i>
Scene Act II and In Friendships Name	<i>Iolanthe</i>
Were You Not to Ko-Ko Plighted	<i>The Mikado</i>
Come Lets Away and Finale Act 1	<i>The Gondoliers</i>

INTERVAL

Now Give Three Cheers and Sir	<i>H.M.S. Pinafore</i>
Joseph Porter's song	
When our Gallant Norman Foes	<i>The Yeomen of the Guard</i>
The Buttercup	<i>Cox and Box</i>
The Threaded Cloud Has Passed Away	<i>The Mikado</i>
Gently, Gently, and Scene Act 11.	<i>Princess Ida</i>
I Hear the Soft Note	<i>Patience</i>
There Lived a King	<i>The Gondoliers</i>
I Rejoice That It's Decided	<i>The Sorcerer</i>
Things are seldom what they Seem, and	<i>H.M.S. Pinafore</i>
Scene Act 11.	
Dr. Daly's Song	<i>The Sorcerer</i>
The Nightmare Song and Scene Act 11	<i>Iolanthe</i>
Tell a Tale of Cock and Bull	<i>The Yeomen of the Guard</i>
Finale Act 11.	<i>The Gondoliers</i>

GOD SAVE THE QUEEN

TICKETS £5.50, £4.50, £3.50

large auditoriums and small village and school halls, throughout the length and breadth of the British Isles from Land's End to John-O-Groats. In America and Canada we have toured from New York to Hollywood, from Texas to Vancouver, in New Zealand from Auckland to Dunedin and in Australia from Perth to Sydney, as well as in Hong Kong and Singapore.

Everywhere we have had tremendous receptions from enthusiastic audiences. There have been many memorable festival nights and gala occasions, among them the Concert at the Royal Albert Hall, London, when we had a chorus of 550, all friends from Amateur Societies who had sung with us in previous concerts; the concerts for the *BBC Festival of Light Music*, broadcast from The Royal Festival Hall, London; our first concert in The Hollywood Bowl with the *Los Angeles Philharmonic Orchestra*, the concert in The Alice Tully Hall, Lincoln Centre, New York; and we commenced our first tour of Australia with a concert in the new Sydney Opera House, during the inaugural celebrations.

Our *eighth tour* of the USA in 1976, from coast to coast and of eleven weeks' duration was arranged by Columbia Artists Management incorporated, New York, as part of the Bi-Centennial celebrations, inclusive of a Tour of Canada commencing in St. John's, Newfoundland.

September 1975 saw our *third concert* in the famous Hollywood Bowl, again with the *Los Angeles Philharmonic Orchestra*, before an audience of ten thousand people, followed by two concerts at Anchorage and Fairbanks, the first professional performances of Gilbert and Sullivan in Alaska.

We have presented open-air production of *The Yeomen of the Guard* in the grounds of Newark Castle and Nottingham Castle. Since 1973 we have presented a Summer Season of Gilbert and Sullivan Operas at The Court Theatre, Holland Park, London in association with The Greater London Council.

Since 1969 we have presented annually a full scale production of one of the Gilbert and Sullivan Operas during the Spring Bank Holiday week at the Opera House, St. Helier, Jersey.

Our *tenth tour* of the USA, and Canada commenced in October, 1978.

In association with Seabourne Enterprises we made films of sequences from *The Mikado*, *The Gondoliers*, *The Yeomen of the Guard*, *The Pirates of Penzance*, *H.M.S. Pinafore*, *Iolanthe* and *Ruddigore*. *Trial by Jury* was filmed in its entirety. These films have been seen on television in the United Kingdom and throughout the World, and the sound-tracks have been issued on records and cassettes by Pye Records.

It is our aim to entertain and continue to give pleasure to thousands of people who make up our audiences throughout the World.

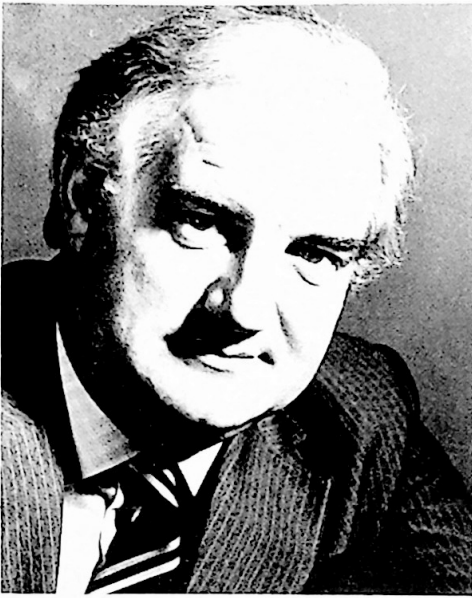
Gilbert and Sullivan For All was formed to present informally a charming anthology of the incomparable Gilbert and Sullivan tunes and patter, brought to life with a unique flair and style by experienced Artists, now acclaimed world-wide for their polished performances in the true traditional fashion of the Savoy Operas, in modern dress, without props or scenery, and with piano accompaniment. Thomas Round – Tenor, and

Donald Adams – Bass, lead this talented Company.

Our first Concert was in the Leas Cliff Hall, Folkestone, in August 1963 and it was immediately obvious that this informal way of presenting Gilbert and Sullivan excerpts in concert form, would appeal to the vast Gilbert and Sullivan public, and so it has proved. We have given performances, in leading theatres, concert halls,

DONALD ADAMS was principal bass with the DOyle Carte Opera Company from 1953 until January 1969, and during the sixteen years with this company played the part of *The Mikado* over 2,000 times. He appears in the title role in the Warner Brothers full length movie of *The Mikado* now on release.

During the 1967–68 season at the Saville Theatre in London, he had the honour of being presented to Her Majesty The Queen, The Duke of Edinburgh and Prince Charles during a performance of *The Mikado*. Donald Adams has toured the USA and



Canada many times with the DOyly Carte Opera Company, and also many times with the highly successful Gilbert & Sullivan For All tours. These tours included three appearances at the world famous Hollywood Bowl with the Los Angeles Philharmonic Orchestra, and appearances with most of the major symphony orchestras in the USA and Canada.

During the tours of Gilbert & Sullivan For All to the Far East, Australia and New Zealand, he appeared in the Sydney Opera House during the inaugural celebrations. Donald Adams appears in all the films made by the Gilbert & Sullivan For All Company, in association with Seabourne Enterprises, which have been shown on TV in this country as well as all over the world.

Prior to his joining the DOyly Carte Opera Company, Donald Adams was in the Great Yarmouth Repertory Company for two years, pantomime in London and spent eighteen months touring the music halls. He also broadcast as an actor with the BBC for five years. He has recently completed a tour of *Tarantara! Tarantara!* a musical story of the famous Gilbert & Sullivan partnership, playing the part of W. S. Gilbert. Donald Adams has made many TV appearances in this country, including the Gilbert & Sullivan Promenade Concerts from the Royal Albert Hall in London. In the USA his appearances have included the Ed Sullivan Show and Alistair Cooke's Omnibus from New York. Donald Adams has made recordings for Decca, RCA, Pye, Pearl and Brookledge Recordings of Hollywood.

JOHN CARTIER commenced a varied musical and theatrical career in oratorio and concert performances,



later extending to musical comedy, revue, and a wide range of pantomime roles. Toured extensively throughout the British Isles and overseas with musical comedy, revue and the Gilbert and Sullivan operas.

Radio and television appearances include BBC, TV series and broadcasts from the Royal Festival Hall. Recorded for RCA Victor, Enterprise, Decca, Pearl, and Pye companies.

Was principal with the DOyly Carte Opera Company and has sung with the Gilbert and Sullivan for All Company since its formation, being a member of that company in all its numerous successful tours through the United States, Canada, Australia, New Zealand and the Far East, including return appearances at the Hollywood Bowl.

Played the character parts in the filmed versions of the G & S Operas with Gilbert and Sullivan for All and now freelances in concerts, productions and cabaret, in which Sullivan's songs are among the most requested items.



MARIAN MARTIN started her professional career as a mezzo with The DOyly Carte Opera Company, touring extensively in the United Kingdom as well as the USA and Canada. Since leaving the DOyly Carte she has made the transition from mezzo to soprano under the guidance of her singing teacher David Keren, and made her debut as a soprano in the role of Violetta in *La Traviata*. This was as a Guest Artist with the Chelmsford Opera Group. In all she has appeared six times with this Group playing the roles of Hansel in *Hansel and Gretel*, Carmen, Violetta in *La Traviata*, Santuzza in *Cavalleria Rusticana*, Agathe in *Der Freischütz* and Amelia in *A Masked Ball*. She has sung in oratorio and also undertaken numerous engagements in many parts of the country, including two visits to Scarborough appearing with Max Jaffa, each visit consisting of twelve concerts.

THOMAS ROUND has had a varied career playing principal roles in opera, operetta and musical shows throughout the British Isles. He is well-known on the concert platform and has appeared with many leading conductors and orchestras. He sang the lead in the world premiere of the Delius opera *Irmelin* with Sir Thomas Beecham and the RPO and was a favourite with the late Vic Oliver and his British Concert Orchestra in their programmes of Viennese music. He sings in oratorio and recitals and has given numerous BBC radio and television performances including leads in several operas. He took part in the film *Gilbert and Sullivan* made by Launder and Gilliat. Among his recordings for EMI are the highly successful *Merry Widow*, *Lilac Time* and *Song of Norway* and for Decca, several of the Gilbert & Sullivan operas. His record of Victorian ballads for Pavilion Records was a *Pick of the month* disc in *Records and Recording*.



He was with the Sadlers Wells Opera Company for six years, playing principal roles, including Tamino in *The Magic Flute*, Jenik in *The Bartered Bride*, Lenski in *Eugene Onegin* and many others. He scored a great personal success as Count Danilo in *The Merry Widow* both at Sadlers Wells and at the London Coliseum where he appeared in the Royal Command Performance in 1958.

In the 1962 and 1964 Festival of London productions of *The Yeomen of the Guard* at the Tower of London, he played the role of Colonel Fairfax.

He is well known in Gilbert & Sullivan operas as he was principal tenor with the DOyly Carte Opera Company for many years, touring extensively in the United Kingdom, the USA and Canada. In August 1976 he played the role of Sir Arthur Sullivan opposite Stratford Johns as W. S. Gilbert in the musical play *Tarantara! Tarantara!* for the Connaught Theatre Trust, Worthing, and for three months in 1977 he played the same role, this time with Donald Adams as co-star, touring Scotland and England. He makes regular tours of the USA and Canada with Gilbert & Sullivan For All and has also toured in Australia, New Zealand, Hong Kong and Singapore.



JEAN TEMPERLEY was born at Hillingdon and studied at the Guildhall School of Music under Oda Slobodskaya. Well known on radio and TV she has recorded several times with Argo Record Company, including Thomas Arne's *Thomas and Sally*.

Jean recently sang one of the Rhinemaidens in *Die Walküre* at Covent Garden. Her extensive concert

repertoire includes many items from the Savoy operas, and she is a firm favourite with Gilbert and Sullivan For All audiences. Scored great personal success in the two 1972 American tours with Gilbert and Sullivan For All Company.

SUN
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JULY

DAVID COUSSELL was born in London and studied at the Guildhall School of Music. He has worked on productions for the Camden, City of London, Edinburgh and English Bach Festivals, and taken part in concerts in England, Belgium, Holland and France.

Between 1968 and 1973 he worked with Basilica Opera, first as Head of Music Staff, then as Associate Music Director, and conducted *Let's Make an Opera*, *Don Pasquale*, *Hansel and Gretel*, *The Merry Widow*, *The Tales of Hoffman* and *Madame Butterfly*.

From 1971 to 1972 he was on the music staff of the National Theatre, Mannheim, and the following year Guest Chorus Master for the Italian season of the Dublin Grand Opera Society.

From 1975 to 1977 he was Assistant Conductor and Chorus Master in Pretoria, where his performances ranged from *The Great Waltz* to orchestral concerts with leading soloists.



Since returning to Europe, David Coussell has worked on productions for the Wuppertal Opera and the Royal Opera, Covent Garden. He has conducted Flotow's *Martha* in London, and accompanied recitals in Germany and the USA. He has appeared throughout England in Gilbert & Sullivan concerts and conducted *HMS Pinafore*, *The Pirates of Penzance*, *The Mikado* and *The Yeomen of the Guard*.

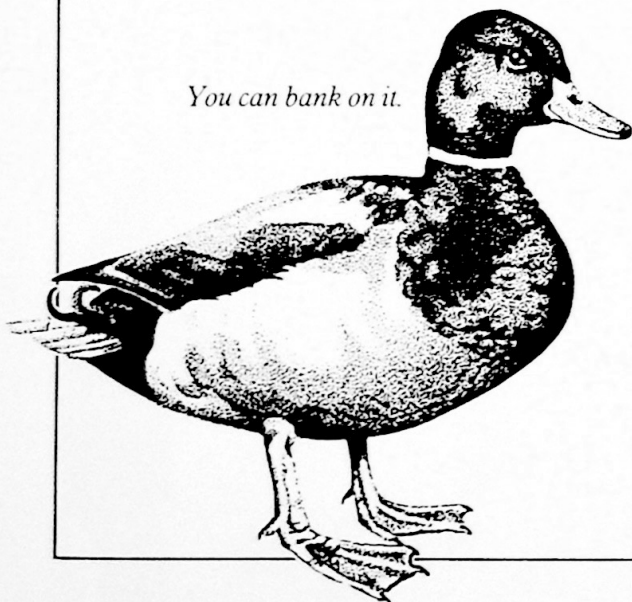
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ISOBEL BUCHANAN SOPRANO**MIDAS 'CELLO ENSEMBLE**

**LOWRI BLAKE, TIMOTHY HUGH,
SIMON MORRIS, MARGARET POWELL,
NICHOLAS ROBERTS, ROLAND SAGGS,
DEBORAH THORNE, JULIA VOHRALIK.**

UNIVERSITY MUSIC SCHOOL · MONDAY 28 JULY, 8PM

BACHIANAS BRASILIERAS No 1
for eight 'cellos HEITOR VILLA-LOBAS

Introduction – Embolada
Preludio – Modinha
Fugue – Conversa

LES ROIS MAGES PABLO CASALS
REVE D'AMOUR GABRIEL FAURE
LYDIA ARR. THORPE

AU BORD DE L'EAU
APRES UN REVE
AUBADE
BETHENA SCOTT JOPLIN

A CONCERT WALTZ
ELITE SYNCOPATIONS

INTERVAL

LUTE FANTASIA BALINT BAKFARK
ODE TO FRANZ LISZT ZOLTAN KODALY
THREE SPANISH DANCES BRYAN KELLY (b. 1934)
Maestoso
Allegro
Andante

HERE, THERE AND EVERYWHERE THE BEATLES
ELEANOR RIGBY ARR. THORPE & MARTELLI
YESTERDAY
SHE'S LEAVING HOME

BACHIANAS BRASILIERAS No 5 HEITOR VILLA-LOBAS
for soprano and eight 'cellos

Aria – Cantilena
Dansa – Martelo

TICKETS £5

The Brazilian composer Villa-Lobos travelled extensively in his youth, settling for periods in Paris and in the USA. In spite of many influences, he consistently drew inspiration from the folk music of his native Brazil. On his return to his homeland he founded the Brazilian Academy of Music in Rio de Janeiro and during the 1930s and 40s he concerned himself with the problems of musical education in Brazil. The *Bachianas Brasilieras Suites* date from this period; they range from large choral and orchestral works to chamber works for as few as two instruments. At this time Villa-Lobos wrote several works for his own instrument, the 'cello and he achieved an

orchestral richness in his innovative writing for 'cello ensemble.

The *Bachianas Brasilieras Suites* reflect Villa-Lobos's deep love for the music of Bach, and his belief in the affinities of Bach's compositions and Brazilian folk music, where each part has considerable melodic importance. Each piece in the suites bears two titles: one evoking the Baroque (such as *Preludio* or *Fugue*), the other referring to a Brazilian popular form (such as *Embolada* or *Conversa*).

The *Bachianas Brasilieras no. 1* was written in 1938.

Pablo Casals was not only one of the greatest 'cellists of all time, but also an excellent pianist, a conductor and a composer. His compositions include sacred choral music and secular vocal music, some piano music, a string quartet, a violin sonata and various 'cello works, notably *Sardana* for an orchestra of 'cellos. Most of his music remains unpublished, but many of his sacred works, written in a simple traditional style, are used by the monks of Montserrat.

Fauré is widely regarded as the greatest master of French song. Three collections of his songs, each comprising 20 songs, were published in 1879, 1897 and 1908. Tonight's songs date from 1862–78; they were originally written for voice and piano and will be played now with 'cello ensemble accompaniments. The poets are Hugo, Leconte de Lisle, Prudhomme and Pomey.

Scott Joplin, nicknamed "The King of Ragtime" is best remembered for his piano rags. He also wrote several large-scale works, including two operas, forming and directing his own opera company to perform these. Other enterprises were a symphony based on ragtime, which he was working on when he died, and various ragtime dances, which were extended works with choreographic directions.

Balint Bakfark, the Hungarian lutenist and composer, was one of the great virtuosos of his time. He was educated at the court of John Zapolya, the Governor of Transylvania, who later became King of Hungary. He was in great demand as a lutenist, holding posts at the court of the King of Poland and at the imperial court in Vienna; he was also offered posts by Henry II of France and Pope Julius III. In 1571 he finally settled in Padua where he died a victim of the plague. As with all plague victims all his belongings, including his music manuscripts were burned.

Bakfark's music was published in two lutebooks, during his lifetime: - Lyons 1552 and Krakow 1565. His extant works comprise ten fantasies, intabulations of motets, chansons and madrigals, arrangements of two Polish songs, two passamezzos and a galliard.

The *Ode to Franz Liszt* was written in 1936 for unaccompanied chorus to a poem by Mihaly Vorosmarty (1800–1855). The poem speaks of the duty of the composer to his compatriots and of the strength of music for a nation. The poem opens with the question "Foremost 'mid the world's music makers, Hast thou no song when thy country suffers?" This gives way to strong nationalistic ideals: - "Burning love for our dear land we cherish... sing us thy song... strains of music shall resound on triumph songs victorious". The poem ends by praising God: - "we praise God for His grace, For the soul of Arpad lives in our race."

Bryan Kelly studied composition with Herbert Howells, Gordon Jacob and Nadia Boulanger. His overture *Latin Quarter* brought him to the public attention. He has written a variety of works, including children's music in collaboration with the poet John Fuller.

MON
28
JULY

MON
28
JULY

The *Bachianas Brasileiras no. 5* was written between 1938 and 1945. Villa-Lobos balances the voice with a much lighter texture of 'cello writing than in *Bachianas Brasileiras no. 1*, often using passages of pizzicato to accompany the main melody. Indeed the outer sections of the first movement consist of a long vocalised melody accompanied by running pizzicato. The middle section sets a text by Ruth V. Correa about the beauty of night time, the silence and the moonlight. The second movement sets a text by Manoel Bandeira; this time the words are in praise of birds, summing up with the phrase "Irene sing and enchant me". Again, Villa-Lobos achieves a delicate score with pizzicato writing and also with harmonics.



ISOBEL BUCHANAN Soprano

Isobel Buchanan was born in 1956 in Glasgow. She won a scholarship to the Royal Scottish Academy of Music and Drama in 1970 where she won the Govenor's Recital Prize and Student of the Year in 1974.

In 1975 Isobel Buchanan auditioned for Richard Bonyngue who then gave her a three year contract to sing with the Australian Opera. Her professional debut was in 1976 singing Pamina in *Zauberflöte*. Isobel Buchanan's other roles with the Australian Opera included Fiodiligi, the Countess, Micaela, Zerlina, Norina, Gilda, Amelia in *Simon Boccanegra*, Helena in *Midsummer Night's Dream*, Ellen in *Lake* and Zerlina in *Fra Diavolo*.

Isobel Buchanan made her British debut in 1978 at Glyndebourne singing Pamina in the new John Cox production of *Die Zauberflöte* and in 1981 returned there to sing the Countess in the *Marriage of Figaro*, a role she repeated in the 1984 Festival. In 1978 she sang Micaela at the Vienna State Opera with Zeffirelli, Domingo and Kleiber. In 1979 Isobel Buchanan sang Sophie in *Werther* and a Flowermaiden in *Parsifal* at

Covent Garden and Mimi with Scottish Opera. Other operatic roles have included Pamina and the Governess in *Turn of the Screw* at Cologne, Zerlina and Adina both with the Lyric Opera of Chicago, Donna Elvira with Monte Carlo Opera, *Dialogue of the Carmelites* (Blanche) with Australian Opera, and *Count Ory* at the English National Opera.

Future operative engagements include *Le nozze di Figaro* (Susanna) and *Intermezzo* with Scottish Opera and *Così* at Glyndebourne.

Isobel Buchanan has appeared with all the major British orchestras in many concerts throughout the U.K. Other concerts have included Mahler's *Second Symphony* with the Chicago Symphony Orchestra, *Jephtha* in Frankfurt and a concert of Mozart arias with the Australian Chamber Orchestra at the Athens Festival. Future engagements include a performance of the *Messiah* in the Royal Albert Hall with the Royal Choral Society conducted by Heltay and the *Apostles* with the Philharmonic Orchestra.

Isobel Buchanan has made several recordings including Beethoven's *9th Symphony*, Mozart duets and arias under Richard Bonyngue, Scottish and Irish folksongs and duets, *Suor Angelica* (Sister Genevieve) with Sutherland and Bonyngue, *Werther* (Sophie) with Colin Davis, *La Sonnambula* with Sutherland and Bonyngue and Mahler's *Second Symphony* with Solti.

MIDAS 'CELLO ENSEMBLE

LOWRI BLAKE was a member of the National Youth Orchestra for five years before going to Churchill College, Cambridge where she studied Music. She has studied the 'cello with Christopher Bunting, Jacqueline du Pre and Johannes Goritzki with financial assistance from numerous scholarships. Lowri has given several London recitals both at the Wigmore Hall and Purcell Room and has performed concertos with the BBC Welsh Orchestra; she broadcasts regularly on BBC Radio 3. She has toured America, Italy, France and Austria. Lowri also sings – a range of styles from lute songs to cabaret.

TIMOTHY HUGH has studied with William Pleeth, Johannes Goritzki in Dusseldorf and Aldo Parisot in the U.S.A. He has won numerous awards and scholarships. He has toured Australia and the Philippines as a recitalist, as well as performing frequently at the Wigmore Hall, Purcell Room and throughout this country. He broadcasts on BBC Radio 3 and is a member of the Domus Piano Quartet.

SIMON MORRIS studied Music at Durham University and the 'cello with Joan Dickson as a postgraduate at the Royal College of Music. He has taken part in masterclasses given by Rostropovich at the Aldeburgh Festival. For the past two years Simon has been co-principal 'cellist of the Scottish Chamber Orchestra. He has also worked as a freelance principal 'cellist with orchestras including the Northern Sinfonia and Scottish Baroque Ensemble and has recorded as a recitalist for the BBC.

MARGARET POWELL studied the 'cello with Radu Aldulescu, Jacqueline du Pre and has played in masterclasses on the South Bank, at the Snape Maltings and abroad. She has won many prizes including the Pablo Casals' 'Cello Competition, Margaret forms a duo with her husband Michael Dussek and they were selected as "Young Musicians 1982" by the Greater London Arts Association. She is the 'cellist in Lontano.

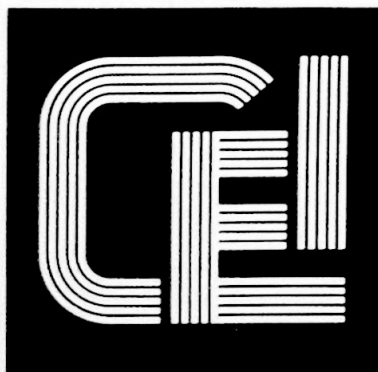
NICHOLAS ROBERTS won a scholarship to the Royal College of Music, where he studied the 'cello with Joan Dickson and Amaryllis Fleming. He has been principal 'cellist with the Britten-Pears Orchestra at Aldeburgh. At present he is a member of Serenata and plays regularly with the English and Scottish Chamber Orchestras as well as giving recitals and performing concertos.

ROLAND SAGGS gained a scholarship to the Royal Academy of Music to study the 'cello with Florence Hooton. Whilst there he was awarded the Harry Isaacs prize for chamber music and Douglas Cameron prize for sonata duos. He continued his studies with Richard Markson and Pierre Fournier with financial help from the Countess of Munster Trust. He founded the Midas Ensemble for the performance of music for a variety of string ensembles.

DEBORAH THORNE won an instrumental exhibition to Cambridge University, where she read Music at Clare College. She then studied with David Strange on a scholarship at the Royal Academy of Music and various awards enabled her to go to Holland to study with Radu Aldulescu. Deborah was a winner of the South East Arts' Young Musicians Platform; she also plays baroque 'cello.

JULIA VOHRALIK has studied 'cello with William Pleeth, Donald McCall and Ralph Kirshbaum and taken part in masterclasses with the latter at the Cheltenham Festival and with Johannes Goritzki at Prussia Cove. She is on Menuhin's "Live Music Now" scheme and is a member of the Martineau Piano Trio and Jeux. She has toured Europe and the States as solo 'cellist with the Royal Shakespeare Company and appeared on BBC's Playschool. Julia has given recitals throughout this country and in Germany and Liechtenstein. In 1984 she gave the premiere of the 'Cello Concerto by Roper.

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ELY CATHEDRAL · TUESDAY 29 JULY, 8PM

OVERTURE, LEONORE NO 3 OP 72 BEETHOVEN
FOUR LAST SONGS R STRAUSS

Fruhling
September

Beim Schlafengehen
Im Abendrot

SYMPHONY NO 2 IN D OP 73 BRAHMS

Allegro non troppo; Adagio;
Allegretto grazioso; Allegro con spirito

TICKETS £10, £8, £6.50, £5, £2

Beethoven's one and only venture into the operatic field caused him considerable trouble; not only did he revise it twice but he wrote for it no less than four overtures, and on some occasions substituted others (*Prometheus*, and probably *The Ruins of Athens*). In addition to this he had arguments with the theatrical authorities about the title of the work. For once Beethoven lost the argument, but although the opera has come down to us as *Fidelio*, the composer always thought of it as *Leonora*.

Of the four overtures, that known as *Leonora No. 1* was probably the first to be written, but it was not used at the first performance. It seems that Beethoven thought it of insufficient weight, and he replaced it by *Leonora No. 2*. An alternative theory is that he realised that both *No. 2* and *No. 3* were far too strong as overtures, and wrote *No. 1* afterwards for a performance at Prague which never materialised. Certainly he came to this conclusion eventually, for the fourth overture, *Fidelio*, is more conventional and far less dramatic. Also, unlike the earlier three, it has no thematic connection with the opera.

Leonora No. 3 uses the same material as *No. 2*, but it would not be true to say that the one is a revised version of the other, for their formal structure is very different. *No. 2* is more in the nature of a symphonic poem and has no recapitulation, which is one of the crowning glories of *No. 3*. *No. 3* is the larger work in that it contains more bars, but since Beethoven concentrates his opening *adagio* section and does not refer back to it at the end, as in *No. 2*, it is actually no longer in duration.

Leonora No. 3 is the greatest of all Beethoven's overtures, but just because of this it is entirely unsuitable for its original purpose. An overture in the opera house should arouse anticipation, but *Leonora*

No. 3, though it does this in no uncertain manner, goes on to fulfil it. It is as dramatic as the climax of the opera itself, but since the opera starts quietly and undramatically, the opening scene inevitably strikes a note of anti-climax when preceded by the overture. In spite of this, opera houses have been loth to relinquish it to the

concert platform, and it is frequently heard as an interlude before the final scene. In this position it fares no better, for it merely tells us with the curtain down what we have just experienced with the curtain up.

However, even if the work is not suitable for its original context, it is very much a work of the theatre, and that not merely because of the drama of its off-stage trumpet calls. But because of its theatrical qualities some purists have objected to its performance in the concert hall. Happily they are in a minority, for if they had their way the overture would be heard by comparatively few, and then at a disadvantage because of its context. The most important thing about great music is that it should be heard by as great a number of people as possible, and, whatever else *Leonora No. 3* may or not may be, it is unquestionably great music.

Richard Strauss was an assiduous song writer throughout most of his life, but particularly so during the earlier part of his career, between 1882 and 1900, before he became deeply involved in operatic projects. His biographer Richard Specht observed that, unlike most song writers, Strauss reserved his most subjective feelings for his operas and his tone poems, generally remaining objective – sometimes frankly artificial – in his numerous songs, which 'afford a glimpse into the Master's workshop rather than into his soul'. There are, of course, exceptions to such a generalisation as this, and perhaps none more potent than the four songs with orchestra that he composed at the very end of his long life and which we now know by their posthumous title *Four Last Songs*. The earliest of them is the setting of Eichendorff's *Im Abendrot*, which Strauss sketched during the winter of 1946–7 and completed in Montreux on 6th May 1948. Originally he intended to issue it as an independent song, but in 1947 his attention was drawn to some poems by Hermann Hesse, a complete edition of whose works had just been published, and he selected three of them as companion-pieces to *Im Abendrot*. *Fruhling* was finished on 18th July 1948 in Pontresina; *Beim*

Schlafengehen followed seventeen days later; back in Montreux he set *September*, completing it on 20th September. It was his last composition. He began a fifth song but did not get beyond the introduction and a few bars of the voice part; on 8th September 1949 Strauss died at the ripe age of eighty-five. The first performance of the *Vier letzte Lieder* was given on 22nd May 1950 in London, by Kirsten Flagstad and the Philharmonia Orchestra under Wilhelm Furtwängler.

These are autumnal songs, full of the mellowness and tranquility that can only come as the result of a long, eventful life. Two of them, *September* and *Fruhling* ('Spring'), are closely concerned with the seasons which they describe, whereas the other two strike a more personal note: *Beim Schlafengehen* ('At Bedtime') greets the coming of night as a time of rest, and in *Im Abendrot* ('At Sunset') the poet looks back over his life and forward to the peace and relief that death will bring. Each is scored differently and has its special beauties; if one were asked to name two particularly memorable moments one would perhaps choose the magical horn solo at the end of *September*, or the quotation from *Tod und Verklärung* in the postlude to *Im Abendrot*; but the choice is not an easy one.

Stefan De Haan

Having waited until he was forty-three to release his first symphony, Brahms immediately followed it up with his Second. The work was composed in the summer of 1877 at Pörschach in Carinthia; and Brahms claimed that it was 'full of Austrian relaxed and expansive warmth... as if composed for a pair of newlyweds.' Coming as it did so soon after the grim and epic First, it may have taken some listeners by surprise. Yet it is really much more characteristic of the Brahms of, for example, the string sextets and the orchestral serenades than it is of the self-critical composer who felt his way to symphonic maturity dogged by the mighty shadow of Beethoven.

This symphony, however, is no mere effusive lyric outpouring, all soft at the centre. It is, both powerful and exhilarating; and it is certainly one of the most tautly constructed of all the great symphonies in the modern repertoire. Those who wish to do so can trace the entire thematic material of the work to the first nine bars; the first nine bars, note, for the apparently introductory figure, D, C sharp, D, on the 'cellos and basses, is in fact thematic. It turns up as a countertheme, as an accompaniment and as an ostinato; and it generates other themes, not only in the first movement. Brahms may not have known of Sullivan's precept that 'an artist must make a penny do the work of a shilling', but he certainly observed its spirit, and never more so than in this symphony.

The mood of the first movement seems at first to be ruminative; but Brahms gradually increases the momentum and the first climax is built up on the cello/bass motif from the very first bar, followed by the first bar of the theme we heard on the horns immediately after that. The songful second main theme is interestingly scored; taking a leaf out of Schubert's book in the great *C major Symphony*, Brahms gives the tune to the 'cellos, with the violas in thirds with them underneath. The long development section reveals the power latent in this apparently lyrical material, but the storm gradually subsides, with sporadic

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outbursts; and the serene recapitulation leads to a wonderfully warm, contented coda – a sore temptation to many a conductor to make a meal of it all, with its meandering horn solo and its richly expressive variant of the main 'horn' theme on the violins.

The slow movement is in B major and it is worthwhile, if you want to follow the course of the music, noting how both the main themes evolve out of the main phrases of the 'cello melody heard at the beginning. The movement is in full sonata form, with a terse development – again one that reveals the power behind apparently gentle music. One may even detect a note of menace or even foreboding in it, a foreboding that is not completely dispelled by the recapitulation and coda.

The charming third movement alternates a gentle, ambling *allegretto* with much faster music based on two different rhythmic transformations of the main tune. Brahms is often criticised for his thick orchestration; in this movement the scoring is both felicitous and delicate.

The swiftly-flowing finale starts with a theme that is the logical outcome of the 'cello/bass motif from the first movement; it is contrasted with a broad, swinging theme, unmistakable in its full-blooded lyric warmth. In the development section, Brahms engages in almost every trick in the book from turning his main theme upside down to straightening out its rhythm: procedures that are, no doubt, academic, yet which are so subtly applied that the music's course and frequent changes of mood seem absolutely inevitable and natural; and after an unexceptional recapitulation, he builds up to a last climax of shattering power based not just on the first phrase of the two principal themes of the movement, but also on the D major triad that is basic to pretty well every important theme in the first movement too.

James Day

JILL GOMEZ *Soprano*

Born in Trinidad of Spanish and English parents, Jill Gomez has won an international reputation on the operatic stage and concert platform. She has also given celebrity recitals in Paris, Vienna, Amsterdam, Barcelona, Edinburgh, London, at the Prague Spring Festival, on BBC TV and recently, together with Benjamin Luxon, an enormously successful celebrity duo-recital at the Frankfurt Opera.

Jill Gomez's first solo recital disc was of French melodies. This, and two subsequent recitals of Spanish songs and lieder by Mozart, quickly joined the best-seller lists. For the BBC she recently made the first complete studio recording of Debussy's early *Vasnier*

Songbook, which includes one number where the producer asked her to sing a duet with herself. This was a reassuring experience compared with performing Cleopatra in *Julius Caesar* at Frankfurt Opera, where she found herself sharing a scene with a pair of live boa constrictors.

Jill Gomez is closely associated with the music of Benjamin Britten. She took part in the historic television recordings of *Peter Grimes* at the Snape, Maltings under the composer's direction, and of the *War Requiem*, which was filmed in Dresden as an Anglo-German co-production. In a recent BBC film about Britten's early years, *Young Apollo*, she sang excerpts from *Les Illuminations* and the *Quatre Chansons Françaises*, of which she made the premiere recording with Simon Rattle for EMI. Her *Governess* in *The Turn of the Screw* received a rapturous reception in London in 1984 when she made her debut with the English National Opera, which she subsequently joined on its first tour of the USA.

Her Mozart operatic repertoire includes virtually all the major soprano roles: she recently made a triumphant role-debut as Donna Anna at the Frankfurt Opera, where she is a regular guest artist. She has also taken part in two new Harmoncourt/Ponnelle productions in Zurich (Monteverdi's *Madrigalbuch* and Mozart's *Lucio Silla*), and has sung *Teresa* in *Benvenuto Cellini* in Lyon and Amsterdam and *Violetta* at the Edinburgh Festival. Her opera debut was with the Glyndebourne Festival Touring Opera in the role of Adina in *L'Elisir d'Amore* with subsequent appearances at the Glyndebourne Festival, Royal Opera House and Scottish Opera.

Recent engagements include an unforgettable *Blanche* in Poulenc's opera *Dialogues des Carmélites* in Holland, Handel's *Belshazzar* with Sir Charles Mackerras in Lausanne, Berlioz's *Nuits d'Été* and Villa-Lobos's *Bachianas Brasileiras* at the South Bank Festival and Mahler's Eighth at the Edinburgh Festival. Other Mahler performances include the *Fourth Symphony* on a European tour with Andre Previn and the Pittsburgh Symphony Orchestra, the *Second Symphony* in Israel and the Eighth in Chicago with the Chicago Symphony Orchestra conducted by Sir George Solti.

Her record of Ravel's *Trois poèmes de Mallarmé* with Pierre Boulez won several 'record of the year' nominations, and her new recording of the *Chansons d'Auvergne* was released by Classics for Pleasure in the summer of 1985 to great critical acclaim and chart-busting sales.

BRIAN WRIGHT *Conductor*

Brian Wright, 38, is one of Britain's finest younger conductors. In 1984/5 his London concerts included Beethoven 6, Sibelius 2, Scheherazade and Mendelssohn 3 with the London Symphony Orchestra, Beethoven 7 and Dvorak 8 (Beecham Memorial Concert) with the London Philharmonic Orchestra, Brahms *Requiem* and Handel's *Messiah* with the Royal Philharmonic Orchestra and Tippett 1 with the BBC Symphony Orchestra. In a series of ten concerts with the

Royal Liverpool Philharmonic Orchestra he premiered Robert Simpson's *7th Symphony* and gave the second performance of Hugh Wood's *Symphony*. Broadcasts for the BBC included performances with the Bournemouth Symphony and Sinfonietta, Royal Liverpool Philharmonic, Ulster, BBC Symphony, BBC Welsh Symphony, BBC Concert Orchestras and Musicians of London.

A Gulbenkian scholar, Brian Wright studied



conducting in London and Munich and with Jascha Horenstein. He also trained as a tenor, giving Wigmore Hall and Purcell Room recitals, including the London premiere of Britten's *Who are these children?* song cycle, and singing with the English Opera Group, before turning to full-time conducting.

In 1975, following second prizes in conducting competitions in Milan and London, he spent a year as Assistant to Andre Previn and the London Symphony Orchestra. From 1976 to 1984 he was conductor of the BBC Symphony Chorus, an appointment which led to extensive broadcasting with all the BBC orchestras. He toured Switzerland and Belgium with the BBC Symphony Orchestra and conducted the final Royal Festival Hall concert of their 50th anniversary season. He made his Henry Wood Promenade Concert debut in 1973 with a revelatory performance of Liszt's mammoth *Christus* and won particular praise for Berlioz's *Grande Messe des Morts* in 1982.

Brian Wright is particularly noted for his interpretations and control of large musical structures and forces and has received outstanding critical notices in a repertoire from Bach to Penderecki. He is a regular conductor with Britain's major orchestras, last season conducting all the leading London orchestras, and overseas engagements have taken him to Germany, Italy, Portugal, Belgium and Switzerland.

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TROUBADOURS OF THE 12th CENTURY

A Song of Nothing	William IX of Aquitaine
Ladies with cats	William IX of Aquitaine
L'autrier j'ustuna Sebissa	Marcabru
Non Alegra	Gaucelm Faidit
Ges de Disnar	Bertran de Born

Lute Songs from PHILIP ROSETTER'S BOOK OF AYERS 1601

And Would You See My Mistress Face
 Shall I Come If I Swim?
 Sweet Come Again
 If She Forsake Me
 When Laura Smiles

INTERVAL

CARL MICHAEL BELLMAN 1740–1795. Guitar Songs of High and Low Life.
 From 'Friedman's Songs and Epistles'

Song 64
 Song 14
 Epistle 54
 Epistle 2

FRANZ PETER SCHUBERT 1797–1828.

Songs published with guitar accompaniment by Diabelli in the Composer's lifetime.

Heidenroslein (Meadow Rose)
 Schäfers Klagelied
 (Shepherd's Lament)
 Nacht und Traüme
 (Night and Dreams)
 Das Wandern (Wandering)

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Ariel's Songs from The Tempest
 Come unto these yellow sands
 Full Fathom Five
 Where the Bee Sucks

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anthology productions. In 1985 he composed the music for the Barbican production of Strindberg's *Dreamplay*. He has made over 150 TV appearances and recordings worldwide and is a regular performer and programme devisor for BBC Radio 3 and 4. Special programmes have included for Christmas 1985, a programme of words and music with Peggy Ashcroft; 4 early music specials for West German Radio; programmes for ABC Australia, Public Radio USA and the Canadian Broadcasting Corporation. He has made over 20 recordings and has received a Gramophone Magazine critics award and an International Edison Award in 1983 for the Best Recording in the Medieval/Renaissance Category.

He has been appointed Visiting Lecturer and Artist in Residence to several American Universities and in 1984 founded the Musica Humana Institute, an educational project dedicated to the discovery of Medieval and Renaissance culture within a theatrical framework.

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William, or Guilhelm, IX of Aquitaine, grandfather of Eleanor, was an enormously powerful prince and a highly gifted poet. Eleven of his song texts survive, and fragments of melody. The two poems tonight are given in English – the second is a translation by Jack Lindsay.

Gaucelm Faidit was one of many troubadours who visited and influenced the Italian courts and helped to form the new Sicilian School of poetry under Frederick II. Two examples from this school are given in English during the song.

Bertran was a minor feudal lord of Limousin, owing homage to the Duke of Aquitaine who, at this time, was Richard The Lionheart. The wars between Richard, Henry II and Philip of France involved all the lesser Aquitanian lords, who tried to increase their territories by fostering strife

among the greater ones.

Ges de disnar was dedicated possibly to Matilda, daughter of Henry II; even this panegyric of the lady is framed with territorial reference. The poem fits naturally into a triple metre more easily. This absence of consistency is a feature of troubadour art, and while it confounds a certain sort of theorist, it remains an excitement.

MARTIN BEST

Singer, guitarist and lutenist Martin Best has been called 'the first great contemporary troubadour' (International Edison Award, Amsterdam 1983) for his performances of the minstrel and troubadour tradition from the Middle Ages to the present day.

He has been associated with the Royal Shakespeare Company for over 20 years as a singer, instrumentalist and composer of words and music projects and

CAMBRIDGE SYMPHONY ORCHESTRA

ADRIAN LEAPER *CONDUTOR*

CAMBRIDGE CO-OP BAND

CHARLES SHIPP *CONDUCTOR*

CHERRY HINTON HALL MARQUEE · THURSDAY 31 JULY, 7.30PM

OVERTURE 'WILLIAM TELL'	ROSSINI
SECOND HUNGARIAN RHAPSODY	LISZT
LITTLE SUITE FOR BRASS	ARNOLD
GYMNOPODIE No 1	SATIE
FIRST SUITE IN E FLAT OP 28a	HOLST
Chaconne	
Intermezzo	
March	

INTERVAL

NUTCRACKER SUITE OP 71a	TCHAIKOVSKY
Miniature Overture	
March	
Dance of the Sugar Plum Fairy	
Trepak	
Chinese Dance	
Arabs Dance	
Dance of the Reed-Pipes	
Waltz of the Flowers	
OVERTURE '1812'	TCHAIKOVSKY

TICKETS £7, £6, £5, £4, £2 (promenade)

Rossini (1792–1868) always referred to himself with self-deprecation (and with a certain amount of accuracy) as a lazy composer. Be that as it may, by the time he came to compose *William Tell* for the Paris opera in 1829, he had already made so much money in a notoriously difficult profession that he was able to retire after the opera had been established as a success. He was determined, however, that the work should be worthy of its subject; and it was and remains his finest achievement in the field of music drama, with a power and a depth that comes sometimes as a surprise to music-lovers who know only the frothy and entertaining Rossini of his lighter works.

Most of Rossini's mature overtures (when he could be bothered to provide one for an opera: it was not unknown for him to "crib" the overture for a new work from an older one that had not established itself) are in a variant of conventional sonata form; that to *William Tell* is cast in a simpler mould. The slow introductory section making much effective use of divided cellos, leads to a brisk section depicting a storm on Lake Lucerne. This in turn is followed by the open-air pastorale and the spine-tingling march of the Swiss patriots liberating their country from Austrian tyranny brings the overture to a rousing conclusion.

Liszt's (1811–86) Hungarian Rhapsodies were originally designed in the 1840's and 1850's both as a tribute to the country of his origin and as showpieces for the greatest piano virtuoso of his own and possibly of any age, and are based, not on Hungarian folk-songs, but on the traditional music of gypsy bands, who were thought to be of Hungarian descent. The very familiar Number Two, like many of the others, makes use of a slow introduction (Lassu) and a faster, exhilarating dance (friss). The tunes here are dramatic, full of character, and very colourful; and they are presented with splendid flair and panache.

Malcolm Arnold (b. 1921) was also a one time a professional brass player: he played the trumpet in the LPO and the BBC Symphony Orchestra before becoming a full-time professional composer. A skilled and prolific craftsman, he has written well over a hundred works; and the *Little Suite* for brass, in three movements, is tuneful lively and effective.

Holst's three-movement Suite in E flat began life as a piece for military band, but Holst (1874–1934) was a great protagonist of high-quality amateur music-making and a professional standard brass player himself, so he knew what

he was up to. Of course one of the movements (the finale) is a march; the first, however, is a chaconne, a slow dance built up over a constantly recurring eight-bar phrase.

Tchaikovsky (1841–93) was one of the greatest of all ballet composers (if not *the* greatest) and *The Nutcracker*, the third and last of his completed full-length ballets, was the outcome of a commission from the Imperial Theatre at St Petersburg (now Leningrad) in 1891. He was not particularly attracted to the story at first, but warmed to the theme (a fantastic fairy-tale taken from a story by the German Romantic fantasist E.T.A. Hoffmann, himself a composer of some skill). Though the ballet itself is still performed, it has not been received with the same enthusiasm as Tchaikovsky's other two major ballets, *Swan Lake* and *The Sleeping Beauty*. But the concert suite that the composer arranged from the ballet (and which was first performed as a "trailer" on 19 March 1892, some nine months before the ballet was staged for the first time) has been a great favourite with audiences right from the start, every number but one being encoired at the first performance.

The delightful overture is noteworthy in that the bass line is supported entirely by the violas, giving the orchestral texture a wonderful lightness, so that the scene is unerringly set for the world of children, animals and toys characteristic of the ballet that is to follow. The March is danced by the children in Act 1, and is again very light and delicate. The characteristic dances that follow are mainly taken from the divertissement in Act 2 of the ballet, set in the Kingdom of Sweets, though the Dance of the Sugar-plum fairy comes from a pas-de-deux later on in the act. No matter, what matters is the exquisite use of the silver-toned celesta, which occupies the centre of the orchestral stage. The vigorous Trepak is a gentle send-up of Russian traditional Cossack dances; the Chinese Dance, with its piccolo and bassoon, is danced by *Tea* and the languorous Arab dance by *Coffee*. The Dance of the Reed-pipes, featuring the flutes, has been appropriated by a well-known chocolate company for a TV commercial; and the lilting Waltz of the Flowers, is usually allotted to the corps de ballet to round off the divertissement as effectively in the ballet as it does the suite in the concert hall.

"The overture will be very loud and noisy, but I've written it without affection and enthusiasm, composed to order and uniformly feeble in content if not in volume." So wrote the composer about a piece that the public has taken readily to its heart. *The Year 1812* was composed in 1880 for a national exhibition in Moscow, and clearly and dramatically portrays the battle between the Russians and the French invaders. The Russians are characterised by a noble hymn-tune, the French (of course) by the *Marseillaise*; and the Russian national anthem also makes an appearance at the end. Tchaikovsky was unfair in his judgment of this vigorous and colourful work; and if it is at times a little bombastic, it is also tuneful, superbly scored, and very exciting, whether or not the performance includes the use of cannon and fireworks.

James Day

ADRIAN LEAPER *Music Director and Principal Conductor* studied at the Royal Academy of Music and furthered his conducting studies with George Hurst at the Canford Summer School. He was for some years co-principal horn in the Philharmonia Orchestra and a member of the Vega Wind Quintet, relinquishing these positions in 1982 in order to concentrate upon his conducting career. He is now regarded as one of this country's most outstanding young conductors.



He works extensively with the Cambridge Symphony Orchestra (a fully professional orchestra based in East Anglia) as its principal conductor and music director, having accepted this appointment in 1983 after a series of highly successful concerts. In addition, he has been appointed resident conductor to Halls Oxford Concert Brass, was a prizewinner at the Leeds Conducting Competition, and has recently made recordings for the BBC. His repertoire is extremely varied – the past year has included conducting world premieres of works by Minna Keal (for SPNM), Edward Gregson (BBC recording), and Peter Paul Nash (SPNM) and eminent soloists including John Lill, Alison Hargan, Peter Donohoe, Boris Belkin, Vanya Milanova and Nigel Kennedy.

Regular conducting commitments are with the National Centre for Orchestral Studies, Guildhall School of Music and Drama, and The Royal College of Music. He is closely involved with the YMSO, Colchester Institute, Hertfordshire, Essex and Richmond Youth

Orchestras, and his festival appearances include Bonn, Edinburgh, Henley, Greenwich, Cambridge and Bath.

Since 1978 the Band has been sponsored by the Cambridge and District Co-operative Society and since 1981 has assumed the title of the Cambridge Co-operative Band. However, the Band's origins go back to the turn of the century. Amongst its past conductors was the late C.B. Mott, a well known arranger in the brass band world. In 1974 David Read was appointed Musical Director and since his appointment the Band has achieved remarkable success in the contest field. In 1975 the Band was the Second Section Champion Band of London and Southern Counties, and followed this by obtaining second place in the Second Section National Finals in London. In 1976 the Band was promoted to the Championship Section. In 1979 the Band was judged the Champion Band in the London and the Southern Counties, thereby qualifying for a place in the Championship Section of the National Brass Band Finals at the Royal Albert Hall. In October 1984 the Band won the Southern Counties Brass Band Championships at Folkestone. In 1985 the Band was a prizewinner in the Milton Keynes Entertainment Contest, and retained the Cambridgeshire Champions title.

The Band appears regularly in brass band programmes on BBC radios 2 and 3, including Bandstand, Listen to the Band, Among Your Souvenirs and the Early Show; in 1979 the Band appeared on

BBC2 Television in the Best of Brass series, and it has also appeared on Anglia Television. In addition, the Band has released three LP records in the past five years.

The Band is very much aware of the need to enhance the repertoire of original brass music, and in October 1981 performed a concert in Ely Cathedral which included a specially commissioned work composed by Dr. Arthur Wills entitled Symphonic Suite: *The Fenlands*. As far as is known, this work is the first large scale composition for organ and brass band. In October 1983 the Band performed in the Chapel of King's College, Cambridge. For this occasion, the Band commissioned an overture for brass band and organ entitled *A Muse of Fire*. Once again, the work was composed by Dr. Arthur Wills.

During the last four years the Band has appeared in a series of prestigious concerts with guest artists which have included Harry Mortimer CBE, Richard Baker OBE, Sir Vivian Dunn, George Chisholm, Maurice Murphy, Ifor James, James Shepherd and Philip McCann.

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COMPOSER'S CHOICE 1

GORDON CROSSE

FOCUS

JOSEPHINE NENDICK VOICE **CHRISTOPHER REDGATE** OBOE **ALAN BRETT** 'CELLO
MICHAEL FINNISSAY PIANO

TRINITY COLLEGE CHAPEL · THURSDAY 31 JULY, 8.30PM

Movements from METAMORPHOSES AFTER OVID for solo oboe Narcissus Bacchus Satan Niobe	BENJAMIN BRITTEN
Nocturne from ON THIS ISLAND	BENJAMIN BRITTEN
IF MUSIC BE THE FOOD OF LOVE (3rd Setting) (realisation by Britten)	HENRY PURCELL
LITTLE EPIPHANY Variations for oboe and cello	GORDON CROSSE
SONATA FOR 'CELLO AND PIANO	CLAUDE DEBUSSY
EARLY MUSIC (part 1)	GORDON CROSSE (1st performance)
INTERVAL	
EARLY MUSIC (part 2)	GORDON CROSSE
IN THE INN 4th Movement from 1st Piano Sonata	CHARLES IVES
PIANO RAG MUSIC	IGOR STRAVINSKY
SUITE ITALIENNE	IGOR STRAVINSKY

TICKETS £3

A programme such as this is both a self-indulgence and a discipline for its designer. It is self-indulgent because I have let my natural inclinations run loose and not felt bound to pay a dutiful homage to the 'Classics' – those composers like Bach or Beethoven for whom my respect and admiration outweigh, and perhaps hide, true affection. Thus I have felt free to represent some of my earliest musical enthusiasms rather than give a carefully considered anthology of what I consider 'great'. It is also a discipline because a host of practical considerations must be taken into account, from matters of timing and instrumentation to questions of programme balance. I have tried to turn this into a virtue rather than a compromise so I keep my fingers crossed and hope that it all works and, above all, entertains you. Such a mixture of the sensual, the accidental and the carefully planned is what I believe all good music to be about.

I have never liked conventional programme notes. For once I am not under pressure to provide them – so I won't. Instead I shall first say a little about my choice of composers and then give the briefest of comments on each piece. My piano teacher, who failed so dismally to give me any technique, gave me a love of 'old' music years before it became modish. He also once said that he thought 'Modern Music is on the way out' – an observation I took great exception to at the time (ca. 1953) but whose truth I am now beginning to reconsider... Anyway, there is much 'old music' in this programme and the manner of its presentation is, I think, the proper one – entirely of the arranger's own. Debussy pays homage to the music of Rameau and Couperin, Stravinsky to that of Pergolesi, Ives to music of 'Old America' and countless other things. Britten to Purcell. All, I think, are composers who relish music and its games with sound, and all are greatly disciplined in their style

(yes, even Ives!). Of the music that excited, disturbed and instructed me in my teens only Bartok is missing for this concert.

Now for the pieces themselves.

1) Benjamin Britten – *movements from 'Metamorphoses after Ovid' for solo oboe.*

The oboe is the only instrument apart from Piano, that I've ever played and Britten a composer I've never ceased to learn from. His ingenuities with a single line are blissful.

1) Benjamin Britten – 'Nocturne' from 'On this Island'

2) Henry Purcell – 'If Music be the food of Love' (Realisation by Britten)

Songs fascinate me because of their impurity, their mixture of music and non-music.

3) Gordon Crosse – *Variations for Oboe and 'Cello: 'Little Epiphany'*

These are variations on Two themes, both simple Hymn tunes that I wrote in 1975 while composer in residence at King's College. The first theme is heard after the introduction, the second not until the very end of the piece.

4) Claude Debussy – *Sonata for 'Cello and Piano.*

If there is a finer sonata for the 'cello I don't know it. In less than 15 minutes Debussy puts into exquisite order everything that matters in music – passionate emotion, formal clarity, wit, and the invention of new sounds.

5) Gordon Crosse – 'Early Music' (part 1)

These are simple arrangements of various vocal pieces from the twelfth to fifteenth centuries. They are chosen because I love the tunes and, in at least two cases, because they have had some influences upon my own music. At the time of writing the selection is not complete – I hope a text, or further note will be available at the concert.

6) Gordon Crosse – 'Early Music' (part 2)

7) Charles Ives – *4th Movement from First Piano Sonata*

Ives is never a bore – but never just 'funny'. If Debussy was the first composer to acknowledge 'pure sound' as the stuff of music, then Ives pioneered new approaches to music as 'ideas'. I first got to know his music from browsing in the Henry Watson Music Library in Manchester, when a boy. The copies were pretty innocent of date-stamps then and I fear it has not much improved since. This sonata is, inexplicably, very little played and it is arguably a more impressive work than the later 'Concord' sonata. The fourth movement is a characteristic mixup of quotes and quirks ('Bringing in the Sheaves' is very prominent) and its sadly quiet epilogue is typical.

8) Igor Stravinsky – *Piano Rag Music*

Ives, of course, had 'ragging' in his blood – for Stravinsky it was much more of an outsider's imitation. But the result is a quite original piano-style that has nothing to do with Joplin and Rag at all.

9) Igor Stravinsky – *Suite Italienne*

This is Stravinsky's arrangement (with Piatagorsky) of movements from his 'Pulcinella' ballet. When writing later about Wagner Stravinsky complained that 'Music had lost its smile' – this ballet was the wonderful recovery of it.

GORDON CROSSE – 50TH BIRTHDAY YEAR – 1987

Gordon Crosse was born in Bury, Lancashire, on 1 December 1937. As a child, he had little formal musical training and developed his interest in music through borrowing scores from the local library, listening to his father's extensive record collection and attending concerts given by the Halle Orchestra under Barbirolli. It was the discovery of a vocal score of *Meistersingers* at the age of twelve which contributed to his decision to become a composer and which obviously influenced his continuing interest in writing dramatic works. Not having the qualifications to enter a music college, he read music at St. Edmund Hall, Oxford, studying principally with Bernard Rose, Egon Wellesz, and Frank Harrison, and in 1961 gained a first class Honours degree. In 1962, he spent a few months in Rome studying with Petrassi, an experience which proved to be a turning point in his career. Petrassi suggested to him that the restrained manner of his composition formed the basis of a rather limited style. Crosse responded by writing a scherzo for his *Concerto da Camera* in a totally extrovert style full of hectic dynamism. In 'Concerto da Camera in a totally extrovert style full of hectic dynamism. In retrospect', the composer writes, 'I see the Concerto as the first work in which I became interested in music as drama'.

Between 1964 and 1970 Crosse held various appointments at Birmingham University. In 1968 he moved to Suffolk and until 1974 was Fellow in Music at the University of Essex. From 1974 to 1976 he was Composer-in-Residence at King's College, Cambridge,



and in 1977 he spent one year as visiting professor in composition at the University of California at Santa Barbara, and has since returned for several short visits.

His music could be said to combine the two trends prevalent in Britain today. There is a strongly marked tonal lyricism, acknowledging the composer's debt to Britten and Stravinsky combined with a use of aleatoric and semi-aleatoric devices more

normally associated with the atonal avant-garde but used by Crosse in tonal contexts. His close affinity with the dramatic and literary arts extends beyond his operas and ballets into his concert works. His *Memories of Morning: Night*, for example, is based on Jean Rhys's novel *Wide Sargasso Sea*, and the text of *World Within* is taken from the writings of Emily Brontë. He has written four operas (of which *The Story of Vasco* was first performed at the London Coliseum and *Purgatory* was recorded by Argo), and two of his works, *Play Ground* and *Wild Boy* have been made into ballets by Kenneth MacMillan. Crosse is at present working on a commission for the 1986 Promenade Concerts – *Array* for Trumpet and Strings.

'Few recent works from anywhere have revealed greater promise or a more finely disciplined musical mind' (*The Sunday Times*)

'Crosse's music always sound well, immediately' (*The Financial Times*)

'He has the heaven-sent gift of attractive memorability whether in an orchestral sound, or in a turn of melodic phrase' (*The Guardian*)

FRI
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AUG

NIGEL KENNEDY VIOLIN

AND THE COOL CLUB

JEFF GREEN GUITAR **NILS SOLBERG** GUITAR
JIM RICHARDSON BASS

THE GUILDHALL · FRIDAY 1 AUGUST, 8PM

Nigel Kennedy will play music by Bartok in the first half of the programme and be joined by the Cool Club in the second half in music from Miles Davis to the present day.

TICKETS £6, £5, £4, £3

NIGEL KENNEDY

Nigel Kennedy is Britain's foremost violinist. He was chosen by the BBC as the subject of a five year documentary on the development of a soloist, which culminated in his Festival Hall debut with the Philharmonic Orchestra and Riccardo Muti in 1977. Since then he has appeared with all the major British orchestras under such conductors as Vladimir Ashkenazy, Antal Dorati, Sir Alexander Gibson, Sir Charles Groves, James Loughran, Yehudi Menuhin, Riccardo Muti, Sir John Pritchard and Simon Rattle.

He has appeared at all the leading UK festivals and many in Europe, including the Stresa and Lucerne Festivals with the Philharmonia and Ashkenazy, Gstaad, Berlin and at Lockenhaus with Gidon Kremer. In 1980 he made his debut with the Berlin Philharmonic.

In addition to performances in Europe, Nigel Kennedy has also toured Australia, New Zealand, the Far East and the United States. In August 1985 he made his successful Tanglewood Festival debut with the Boston Symphony under Andre Previn and later the same year

performed in Denver with Gaetano Delogu, Minnesota with Sir Neville Marriner, and Montreal with Charles Dutoit: in Montreal he was immediately reinvited to take part in a major tour in Canada. During the 1986/87 season he joins the BBC Symphony Orchestra on their American tour, which will include concerts in Philadelphia and New York. He is also well known in the jazz field and has given concerts with Stephane Grappelli – at the Carnegie Hall and in Edinburgh, amongst other venues – and he has his own jazz group.

He is considered to be Britain's leading proponent of the Violin works of Elgar and Walton, and has recently recorded both the Elgar Sonata with Peter Pettinger for Chandos Records, and the Elgar Concerto with the London Philharmonic Orchestra under Vernon Handley for EMI/Eminence. The concerto record received unanimous critical acclaim, was named "Record of the Year" by the Gramophone Magazine in the UK, and in February 1986 was named the best classical disc of the year at the British Record Industry Awards in London.

Future plans include the recording of the Tchaikovsky



concerto with the London Philharmonic, in addition to a solo disc encompassing the works of Bartok and Duke Ellington.

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FRI
1
AUG**COMPOSER'S CHOICE 2**
ELIZABETH MACONCHY**FOCUS**

NANCY RUFFER FLUTE **CHRISTOPHER REDGATE** OBOE **KEIR ROWE** CLARINET **JANE HANNA** HORN **ROGER REDGATE** VIOLIN **TIMOTHY GRANT** VIOLA **ALAN BRETT** 'CELLO **JOHN HARROD** PERCUSSION **JOSEPHINE NENDICK** VOICE **MICHAEL FINNISSEY**
PIANO – CONDUCTOR

TRINITY COLLEGE CHAPEL · FRIDAY 1 AUGUST, 8.30PM

PICCOLA MUSICA for String Trio	ELIZABETH MACONCHY
LE MERLE NOIR for flute and piano	OLIVIER MESSIAEN
THE SAME DAY DAWNS for soprano and five players	NICOLA LEFANU

INTERVAL

QUATTRO LIRICHE DI ANTONIO MACHADO	LUIGI DALLAPICCOLA
POLKAS	BEDŘICH SMETANA
MY DARK HEART for soprano and six players.	ELIZABETH MACONCHY

TICKETS £3

composers. His music has been influenced by birdsong, literature, catholic theology and Hindu rhythms.

Le Merle Noir – The Blackbird – was written in 1951 as a test work for the Concours du Conservatoire National de Musique de Paris. It contains cadenze-like material alternating with highly structured (in terms of rhythm and pitch) contrasting sections.

The Same Day Dawns – fragments from a book of songs – is written for soprano, flute, clarinet, violin, 'cello and percussion. The texts are love poems from diverse sources: Chinese, Japanese and Tamil (South India) in particular. They have in common a rich imagery drawn from the natural world, and recurring themes of time passing, loneliness, distance and separation. The movement through the cycle of songs begins with "The still drone of the time past midnight" and it is with the same poem that the work ends, or opens out.

In composing 'Same Day Dawns' I wanted to capture something of the characteristics I admired in Chinese and Japanese painting where a maximum effect is obtained through a minimum of means: where a single brush stroke may conjure up many meanings for us. The texts I chose are as economic of words as they are intense and expressive: the music had to be likewise, finding a lyricism free of all rhetoric.

The *Same Day Dawns* was commissioned by the Fromm Foundation and first performed in Boston in November 1974 by Diana Hoagland and members of the Boston Symphony Orchestra. It is dedicated to David Lumsdaine. (N.L.)

These songs were composed in 1948, a vintage period for Dallapiccola (his opera 'The Prisoner' was first heard in 1949), as the difficulties of the war and its aftermath subsided.

In its short time-span (together the four songs only last seven minutes) this work creates an extraordinarily varied musical imagery: the grace and elegance of the opening song, and its transformation in the last one; the expressive arching melodic line of the second song and the violence and passion of the third. The intensity of the musical language is tempered by its lyricism. It is not hard to hear why there was a musical kinship, as well as a friendship, between Elizabeth

There is a world of difference between writing a string trio and a string quartet – just how different it is may only be realised by those who, like me, have done both.

After writing twelve string quartets over the years, I have found it stimulating and intriguing to try my hand at a trio and to discover the difference in texture, the new kind of ideas it generates, and above all the different 'feel' of it. I hope that some of the enjoyment I have had in writing it may be reflected in the music.

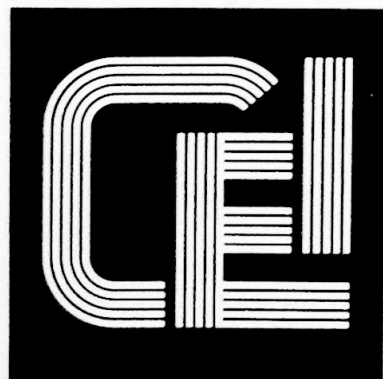
Piccola Musica is in five short movements, independent of each other, apart from the 'tie-up' between numbers I and V. The texture is in the

main contrapuntal, though less consistently so than in my quartets, and the mood is more relaxed.

The five *Piccoli movimenti* are:–

- I Allegro moderato
- II Andante
- III Moderato
- IV Poco lento
- V Allegro moderato – meno mosso –
allegro moderato: in its end is its beginning.

Messiaen, who was born in Avignon in 1908, has been the teacher of some of Europe's foremost



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Maconchy and Luigi Dallapiccola: both achieve an intense and richly expressive music through a characteristic economy of means.

BEDRICH SMETANA was born in Bohemia in 1824 and died in Prague in 1884. When, in the mid 19th century, nationalism became an accepted element in music, he made himself the champion of Bohemia.

It was natural, therefore, that he should compose a number of polkas – a dance originating in Bohemia which spread like wildfire throughout Europe in the 1850s. There is a Polka in his opera *The Bartered Bride*, an orchestral specimen and one in his string quartet *From My Life* in addition to those he wrote for the piano.

My Dark Heart was commissioned by the Royal College of Music as part of its centenary celebrations.

It is for soprano solo and six instruments (flute, oboe, horn and string trio) and is a setting of words from J. M. Synge's beautiful prose translation of Petrarch's Sonnets: it is poetic prose with a recognisably Irish cadence.

They are tragic words, for Laura is dead and the poet mourns and longs to join her – but there are moments of happy recollection too.

In the first sonnet he sees himself as a ship whose masts are broken, "and my steersman is tired out".

In the second he describes the coming of Spring with the flowers and the grass and the birds: the mood is fresh and happy, "the air and the waters and the earth itself are full of love".

The third sonnet, after an evocation of Summer, dreams of Laura's beauties, "now turned to a little dust that knows nothing at all", and the poet is in despair to be still living himself. Then his mood changes, "I am going after her – may she be there to meet me", and the work ends in serene anticipation.

ELIZABETH MACONCHY

Elizabeth Maconchy is Irish by birth, though her musical life has always centred on London. She has written music of many different kinds – orchestral, string-orchestral, choral, operatic, vocal, solo-instrumental – but her largest output has been in chamber music, including 12 string quartets. The *10th String Quartet* was a Cheltenham Festival commission and had its first performance at the 1972 Festival. In 1975 the first performance of her *Epyllion for Solo Cello and 14 Strings* was given at the Cheltenham Festival by Kenneth Heath and the Academy of St. Martin's.

Elizabeth Maconchy became the first woman chairman of the Composers' Guild (1959–60): she has received the Cobbett Medal for her services to chamber music and she was awarded the CBE in the 1977 New Year's Honours List.



SAT
2
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LONDON SYMPHONY ORCHESTRA

GUY WOOLFENDEN CONDUCTOR

KING'S COLLEGE CHAPEL · SATURDAY 2 AUGUST 7.30PM

FESTKLÄNGE LISZT
HARY JANOS SUITE KODÁLY

INTERVAL

CONCERTO FOR ORCHESTRA BARTÓK
Introduction; Giuoco della Coppie;
Elegia; Intermezzo Interrotto; Finale.

TICKETS £12, £8, £3

This concert celebrates the music of Hungary's three greatest composers: Franz Liszt, Zoltán Kodály and Béla Bartók. Two of the works, *Hary Janos* and the *Concerto for Orchestra* are established masterpieces of the twentieth century repertoire, but, in place of an overture, there is a rare chance to hear an unfamiliar work by Liszt.

Festklänge (Festival Sounds) was composed in 1853 and first performed a year later in Weimar. One of Liszt's many contributions to musical form was his 'invention' of the 'symphonic poem', and he would, somewhat arbitrarily, give that title to any single span orchestral work which did not fit the classical structures, whether or not it had a genuine literary or pictorial basis for its inspiration.

Festklänge, the seventh of his symphonic poems, is dedicated to the Princess Sayn-

Wittgenstein, whom he eventually hoped to marry, and the music, with its joyous repeated 'fanfare' motive, and the witty Polonaise section (in honour of his mistress's Polish origins) reflects this happy possibility.

In 1861 Liszt published many pages of additions, cuts and new linking sections for the work in an appendix. Tonight *Festklänge* will be performed in its original form.

"If I were to name the composer whose works are the most perfect embodiment of the Hungarian spirit, I would answer, Kodály." Thus wrote Béla Bartók in 1928 of his friend and compatriot. Two years earlier Kodály's *Song Play in Five Adventures* had been produced at the Royal Opera Budapest. The concert suite traces the outline of the play, and places the dreams and fantasies of its hero, the old soldier, Hary Janos,

in roughly chronological order – omitting his return home.

PRELUDE (THE FAIRY TALE BEGINS)

The brilliantly scored orchestral sneeze with which this suite begins gives notice to any true born Hungarian that what follows must be true!

VIENNESE MUSICAL CLOCK

Hary watches with delight as the chiming clock at the Imperial Court performs its intricate manoeuvres.

SONG

In the original play this genuine Hungarian folk melody is set as a duet for Hary and his sweetheart Ilka. The orchestral transcription for viola solo (later featuring the principal woodwind and horn) also introduces that quintessentially Hungarian sound – the Cimbalom.

THE BATTLE AND DEFEAT OF NAPOLEON

Here Kodály wittily parodies military music: the French army and their great commander swagger on, only to be ignominiously routed and sent packing to a mock funeral march played on the Alto Saxophone!

INTERMEZZO

The melody of this *Verbunkos* or recruiting dance, with its delightful Trio section initiated by a solo Horn, dates from the late eighteenth century. The tune was also familiar to Liszt and Brahms, but Kodály's treatment of it, powerfully scored for strings with Cimbalom obligato, has justly ensured its popularity.

ENTRANCE OF THE EMPEROR AND HIS COURT

Once again, parody and satire colour this exotically scored march, but, unlike Napoleon's defeat, all is exuberance, colour and spectacle, as befits a finale.

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"The title of this symphony-like orchestral work is explained by its tendency to treat the single orchestral instruments in a Concertante or solistic manner. The 'virtuoso' treatment appears, for instance, in the fugato sections of the development of the first movement (brass instruments) or in the Perpetuum Mobile-like passage of the principal theme in the last movement (strings) and especially in the second movement in which pairs of instruments consecutively appear in brilliant passages."

This is how Bartók described his great orchestral masterpiece, which was first performed by the Boston Symphony Orchestra under Koussevitzky in New York on December 1st 1944. The composer did not live to enjoy the subsequent success of this, the greatest of his works from his largely unhappy sojourn in America during the war.

The Concerto is remarkable for its integrated and interrelated structures, its melodic cross-referencing, purity of form, brilliant orchestral sonorities and virtuoso command of instrumental technique. Many learned treatises, some even claiming evidence of twelve tone procedures, have been written, sparing no effort to analyse the complexities of this work for the benefit of students, composers and critics, but, like all great masterpieces, it speaks powerfully for itself to the emotions as well as the intellect.

The following brief résumé of the events of the five movements may help as a guide:

1. INTRODUZIONE

The interval of the fourth dominates this movement. First heard in the hushed start on 'cellos and basses, later developed in the Allegro, and further transformed into an important trombone variant. An impassioned violin theme, initially delivered gently by the flute and three trumpets, is of equal structural significance.

2. GIUOCO DELLE COPPIE ("GAMES OF THE COUPLES")

Heralded by a snappy rhythmical figure on the side drum (without snares), the wind instruments parade in couples. First, two bassoons a minor sixth apart, followed by pairs of oboes in thirds, clarinets in sevenths, flutes in fifths, and, finally, trumpets, a tone apart. After a middle 'chorale' section, these devices are reworked and rescored, still with not a fourth to be heard.

3. ELEGIA

The musical material for this movement is mostly developed from the Introduzione, but the feeling is totally different. The dark world of Bartók's 'night music' is much in evidence, although in contrast, the central section reworks the flute theme of the first movement in an even more impassioned manner.

4. INTERMEZZO INTERROTTO

A beautiful folk-like oboe melody, coupled with a cantabile string theme, first heard on the violas, is rudely interrupted by a cheeky tune on the clarinet, aided and abetted by trombone raspberries! For some time this interruption was thought to derive from Lehar's *The Merry Widow* ("I'm off to Chez Maxim's"), but Bartók later revealed that it was in fact a parody of the march from Shostakovich's Symphony No 7, which he found particularly banal!

5. Finale

An uplifting flourish on four horns gives way to the extended 'perpetuum mobile' for the strings, mentioned earlier in Bartók's statement. The brass cut across this texture with two memorable ideas characterised by strong leaps, and chasing each other in fugato, with fourths re-establishing their dominance. The movement is a comprehensive compendium of compositional and instrumental device and ends in a breathtaking display of orchestral pyrotechnics.

Guy Woolfenden



GUY WOOLFENDEN is Head of Music for the Royal Shakespeare Company for which he has composed more than a hundred scores.

He has composed music for radio, television and films, and has written three musicals. His musical version of *The Comedy of Errors* with Trevor Nunn for the RSC, won the Ivor Novello and Society of West End Theatre Awards for the Best British Musical in 1977.

He has also composed and directed music for plays at the Comedie Française, Paris, the Burgtheater, Vienna, the Teatro di Stabile, Genoa, and the National Theatre, Norway. Guy has arranged, composed and conducted two three act ballets for Australian Ballet: *Anna Karenina* and *The Three Musketeers*, which opened at the Sydney Opera House.

As a conductor he has worked with many of the major symphony orchestras in this country, and has also conducted concerts in Paris, Germany, Canada and Australia. In Paris he conducted Yehudi Menuhin, when he returned there to play the Elgar *Violin Concerto*, for the first time since he had played it there in his youth with Elgar conducting.

His operatic work includes conducting *Simon Boccanegra*, *Attila*, *Falstaff*, *Il Seraglio*, *Don Giovanni*, *Eugene Onegin* and the first performance in this country of Nielsen's *Saul and David*. He has conducted three productions with Scottish Opera.

Recent credits include the score for *Two Noble Kinsmen* at the new Swan Theatre, Stratford upon Avon and a television serial *Heart of the Country* by Fay Weldon to be seen on BBC TV in the autumn. Recent works for the concert hall include a Clarinet Concerto for Jack Brymer, a Wind Sextet for The English Serenata and two words for Concert Band.

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COMPOSER'S CHOICE 3**JOHN HOPKINS****FOCUS**

NANCY RUFFER FLUTE **CHRISTOPHER REDGATE** OBOE **KEIR ROWE** CLARINET
ROGER REDGATE VIOLIN **ALAN BRETT** 'CELLO
JOHN HARROD PERCUSSION **MICHAEL FINNISSEY** PIANO **JOSEPHINE NENDICK** VOICE

TRINITY COLLEGE CHAPEL · SATURDAY 2 AUGUST, 8.30PM

FOLK SONG SET MICHAEL FINNISSEY
 Adagio from the CHAMBER CONCERTO ALBAN BERG
 The Book of Pictures JOHN HOPKINS (1st performance)

- 1 i Eingang ii Abend
 2 iii Einsamkeit
 3 iv Vorgefühl v Sturm
 4 Intermezzo – Abend in Skane
 5 vi Herbst vii Herbsttag

INTERVAL

HYMNOS PETER MAXWELL DAVIES
 Meditation from THAIS JULES MASSANET
 VIER RÜCKERTLIEDER GUSTAV MAHLER
 for voice and six players arr. JOHN HOPKINS (1st performance)
 Blicke mir nicht in die Lieder
 Ich atmet einen linden Duft
 Liebste du um Schönheit
 Ich bin der Welt abhanden gekommen

TICKETS £3

Michael Finnissy's music has always interested me in its elaboration of texture, in the power, even violence, of its expression and in its ability to retrieve a precarious lyricism seemingly from the edge. In retrospect, it is surprising for how long this individualist has been fascinated by the idea of folk song and by the possibility of its reappearance through the medium of his own idiom. *The Folk Song Set* was originally written in 1969–70, and is dedicated to the memory of Percy Grainger. In 1981, the present reduced instrumentation was made for the ensemble Suoraan. Lasting about ten minutes, its seven short movements mix settings of folk texts with purely instrumental sections, the outer tutti movements forming a frame for the whole piece.

Berg's music represents an ideal for me: a strong, often overwhelming expressive force, allied to a solid technique with a meticulous attention to detail. Indeed, since his death it has become clear that Berg's rather small output is strewn with cryptograms and numerological symbolism; a whole world

of private references, whose potential constrictive effect is robustly denied by the fluency and immediacy of the actual music. *The Chamber Concerto*, written in honour of Schoenberg's 50th

birthday, is based on musical material derived from the letters in the names of the Viennese trinity. The *Adagio* middle movement, which Berg himself arranged for violin, clarinet and piano, is palindromic in layout, with the central axis marked by the 12 chimes of an imaginary clock.

Rilke published his collection of poems titled *The Book of Pictures* in 1902, following a period spent living in Paris, often in considerable poverty. At this time he met the sculptor Rodin, and his poetry became steeped in visual, even painterly images, infused with Rilke's characteristic intensity and poignance. In this cycle, I have chosen poems and arranged them in pairs: in three cases these form bipartite movements. One pair is separated in time; *Einsamkeit*, for soprano alone, and *Abend in Skane*, which becomes a song without words for the piano. Written for the present performers, this piece was commissioned by Josephine Nendick with funds from Eastern Arts.

Peter Maxwell Davies may be likened to Berg in the alliance of an exceptional depth and power of expression with a rigorous security of technique, though with totally different artistic results. The series of summer schools I attended at Dartington

during the mid-70's, when Maxwell Davies was in charge of the composition courses, were very important for me in the discovery of all kinds of different aspects of musical technique. *Hymnos*, written in 1967 for Alan Hacker and Stephen Pruslin, is in nine continuous sections, which divide into three groups of three. The last is the longest, and acts as a focal point and resolution for the whole work. Part of the disturbing power of the piece lies in the extreme of contrast and the ability to synthesise them into a coherent whole.

Massenet's operas appeared on the Parisian stage at around the same time that Rilke was struggling to survive in the same city. *Thais* dates from 1894, and this interlude, which exists in many other versions besides this one for 'cello and piano, is probably Massenet's best known piece. The eloquence of its melody, suave, charming and just a little sentimental, is very persuasive, but it also shows a skill in the handling of pure line which is one of my own continuing aims.

Mahler's music formed one of the dominant strands in the sound-track of my years as a music student. In fact, mine must have been one of the first generations to grow up with Mahler in his rightful place as one of the founders of modern music. Completed in 1904, these settings of poems by the early 19th century poet Friedrich Rückert form the perfect contrast to the cosmic disturbances of such pieces as the Resurrection Symphony. Restrained and intimate in tone, and economical in their material, they point ahead to the later world of *The Song of The Earth* and the last symphonies.

JOHN HOPKINS

Born 1949, educated Lewes Grammar School, CCAT and University College Cardiff. Music organiser at Arncliffe Gallery Bristol 1976–78, composer-in-residence for Eastern Arts 1979–81. *The Magic Mountain* for piano and orchestra included in ISCM Festival in Denmark, 1983; *Noctis Equi* for string quartet awarded MidNAG National Composition Prize 1985.

**NANCY RUFFER – Flutes**

NANCY RUFFER was born in Detroit and received a Master of Music degree from the University of Michigan

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in 1976, after which she was awarded a Fulbright-Hays Scholarship to study with Gareth Morris at the Royal Academy of Music, London, from 1976–77. Her teachers include Bernard Goldberg, Keith Bryan and Sebastian Bell. She attended a workshop on contemporary flute technique given by Harvey Sollberger in 1975, Marcel Moyse's masterclass in 1978 and more recently she studied with Pierre-Yves Artaud at the Summer School for New Music in Darmstadt in 1982. While there she was awarded a scholarship to return in 1984, and was subsequently awarded the Kranichsteiner Prize for performance.

She works as a freelance flautist, and has given many recitals and demonstrations of both the contemporary and traditional flute repertoire in London, throughout the country and in Europe. She has recorded for the BBC, Radio France and Radio Suisse Romande, and performs regularly with the ensembles Circle, Music Projects, Uroboros, Exposé, Focus and with the English Touring Opera Company. She is currently flute tutor at the King's School, Cambridge.

CHRISTOPHER REDGATE – *Oboe/cor anglais*
CHRISTOPHER REDGATE studied at Chetham's School of Music and the Royal Academy of Music. He has specialised in solo and chamber music performance, making a special study of the contemporary repertoire for the oboe and also inspiring several composers to write for him. He plays regularly with the Phoenix Wind Quintet, Krostu Trio, Exposé, Focus and several larger chamber ensembles.

He has performed several concertos including the British premiere of Pencerecki's 'Capriccio' for oboe and strings conducted by the composer. He has won several awards for his performances including the Royal Overseas League Music Festival wind prize, and third prize in the Gaudeamus Foundation New Music Competition.

KEIR ROWE *Clarinet*

KEIR ROWE received his musical education at the Colchester Institute, was a member of the Essex Youth Orchestra, and later studied at the Royal College of Music, London. He has played with many of the leading ensembles in London and is a founding member of the Phoenix Wind Quintet. Currently teaching head of wind at Bedales School, he undertakes a good deal of recital and concerto work – particularly in East Anglia where he has been heard recently in Ipswich and Colchester.

ROGER REDGATE *Violin*

ROGER REDGATE is primarily a composer. After an extensive period of study in Freiburg with Brian Ferneyhough, he returned to England and is currently engaged on a number of commissions. He plays with many London ensembles including Focus and Exposé – of which he is a director – and is extending his work as a conductor.

TIMOTHY GRANT *Viola*

TIMOTHY GRANT studied at the Royal Academy of Music, London with Max Gilbert.

He is a founder member of the Locrian String Quartet and in addition has freelanced with many chamber orchestras including the London Mozart Players and the Academy of St. Martin's. Since January of this year he has been Principal Viola in the BBC Radio Orchestra.

ALAN BRETT *Cello*

ALAN BRETT was born in London and began playing the cello at the age of 16. His teachers included Maryse Chomé, Rohan de Saram and Arnold Ashby.

He worked for some time as a freelance musician and teacher before branching out into solo work playing both classical and contemporary repertoire. He is now much associated with new music – notably that of Xenakis, all of whose works for bass string instruments he plays. Many British composers have written works specially for him, and to date he has premiered almost 30 works. In 1984 he was invited to the Darmstadt International Ferienkurse where he was awarded the Kranichsteiner Prize for Interpretation.

He has appeared at many Festivals both in Britain and abroad including Cheltenham, Huddersfield, Darmstadt, Middleburg and the Almeida Festival, and worked with many leading ensembles notably the Arditti Quartet, Circle, Fires of London, Music Projects and Spectrum. He has made several recordings for the BBC's 'Music in our Time' series on Radio 3.

JOHN HARROD *Percussion*

JOHN HARROD studied at the Royal College of Music, London. He has worked with most of the orchestras and ensembles in this country. He is a member of both Exposé and Focus, and is currently percussionist at the National Theatre.

MICHAEL FINNISSY *Piano/conductor*

MICHAEL FINNISSY was born in London and studied composition with Bernard Stevens and Humphrey Searle at the Royal College of Music – subsequently with Roman Vlad in Italy – and piano with Edwin Benbow and Ian Lake.

As a composer his music has gathered a reputation for complexity and virtuosity, but while one of its most obvious features is the use of dense textures, more recent works are remarkable for their rigorous sparseness of sound. Many of them relate to forms of music and theatre and to musical cultures around the world; and the piano – his own instrument – dominates much of his enormous output. His music has been performed worldwide, and he has lectured and taught composition at Dartington Summer School, the Victoria College of Arts in Melbourne – where he was artist-in-residence in 1982, and at the Darmstadt International Summer School in 1986.

As a pianist he has travelled widely in this country and in Europe giving recitals. Many composers have written for him – notably Elizabeth Lutyens and Nigel Osborne.

JOSEPHINE NENDICK *Voice*

JOSEPHINE NENDICK was born in Kent and studied singing at the Royal College of Music, London, the Guildhall School of Music and later privately with Audrey Langford.

She first appeared at the Aldeburgh Festival. A year later she premiered works by Boulez and Nilsson at the Darmstadt International Summer School and for the next few years worked principally in Germany. Then followed many concerts in London and Paris working with the leading ensembles in both cities, while making regular appearances at European new music Festivals including the BBC Proms, Cheltenham, Avignon, Royan, Berlin, and the Warsaw Autumn. Her records of, among others Boulez and Barraqué on EMI, Argo and Valois are contemporary classics.

JANE HANNA *Horn*

JANE HANNA studied at Chetham's School and subsequently at the Royal Academy of Music. She is now a freelance horn player with, among others, the Philharmonia Orchestra and the London Mozart Players.

'THE TENOR' BY DOHNANYI

MUMFORD THEATRE, CCAT · WEDNESDAY 30 JULY, 8 pm £6.00
FRIDAY & SATURDAY 1 & 2 AUGUST £7.00

Cambridge Opera which, last year, won a prestigious national award for its Festival production of *The Boatswain's Mate* returns this year with *The Tenor* by the Hungarian composer, Dohnanyi.

Funny, wonderfully tuneful and romantic and written by the composer of that famous and much performed piece for piano and orchestra, *Variations on a Nursery Theme* the opera has all the ingredients for popularity and it is astonishing that this is its first professionally staged performance in this country.

The Company has brought together a superb

cast which includes the extremely promising young tenor, Richard Reaville, at present under contract to Glyndebourne; Christopher Bull, a principal singer with New Sadler's Wells Opera; Alistair Harding who sang Superintendent Budd in *Albert Herring* in this year's Aldeburgh Festival; Martyn Harrison who has appeared in principal roles for New Sadler's Wells and Glyndebourne Touring Opera and two brilliant young performers, Josephine Steinfeld who has appeared with many opera companies including the Royal Opera with whom she has toured and Jenny Miller who sang Cherubino for Glyndebourne Touring Opera and is

to sing Mercedes in Scottish Opera's new production of *Carmen*.

The performances will be conducted by Hugh Keelan, Musical Director of the New York Chamber Opera and the production directed by Brian Anderson.

Sponsored by Amanuensis Executive Services Ltd., Cambridge Classical Records Ltd., Powertron Ltd., Amethyst Design Ltd., Masters & Co., Horner & Co., Thurlby Electronics Ltd., Richard Baker Harrison Ltd., Cabaletta Recording, Peter Dann & Partners, Tickell Arms.

COMPOSER'S CHOICE 4**GUY WOOLFENDEN****CHAMELEON**

ELISABETH PERRY VIOLIN **ALEXANDER
BALANESCU** VIOLIN **SIMON ROWLAND JONES**
VIOLA **ELIZABETH WILSON** 'CELLO **LEONORE
SMITH** FLUTE **SARA WATKINS** OBOE **JULIAN
FARRELL** CLARINET **DAVID COX** HORN **ANDREW
BALL** PIANO

ST JOHN'S COLLEGE CHAPEL · SUNDAY 3 AUGUST, 8.30PM

CONTRASTS	BARTOK
Recruiting Dance;	
Relaxation; Fast Dance	
HORN TRIO	LIGETI
Andantino con tenerezza;	
Vivacissimo molto ritmico; Allamarcia,	
Lamento: Adagio	
IMAGE	LAZLO SARY
SEXTET in C major Op 37	DOHNANYI
Allegro appassionata	
Intermezzo	
Allegro Con sentimento	
Finale-Allegro vivace, giocoso	

TICKETS £3

CONTRASTS for violin, clarinet and piano was commissioned by Joseph Szigeti, violinist, and Benny Goodman, clarinetist. Although the piece is played by three soloists, it actually requires five instruments. The clarinetist doubles on the small E flat instrument, and in the first half of the last movement a mistuned violin (G sharp-D-A-E flat) is used for the first 30 bars to simulate a Hungarian peasant's fiddle. Composing for two virtuosos, Bartók discreetly gave them the most brilliant parts, using the piano for punctuation and rhythm, only occasionally permitting it to play thematic material. In this fashion, emphasizing the disparities among the three instruments, he was able to justify the title, *Contrasts*.

The *verbunkos* is an adaptation of a dance that evolved from ancient Hungarian instrumental music with an overlay from such varied sources as gypsy, Turkish-Arabic, Slovak, and Western art music. The movement is in 4/4 time with a march-like rhythm. Although the tonal centre is A, Bartók does not remain in any one key for long; harmonically and melodically he emphasizes the tritone. There is more than a hint of the Indonesian gamelan in many passages. There is a dazzling cadenza for clarinet just before the end.

The slow movement is not in dance form, but has an elegiac quality which is achieved by languid phrases of the violin and clarinet, opposing each other and punctuated by faint ripples in the piano. Its tonal centre is B.

The third movement begins with the mistuned fiddle playing a rapid, folk-like dance in duple metre. The development of this theme is continued and elaborated by both the clarinet as well as the violin. The central section is a bit

slower; it is somewhat Bulgarian in character, having a 13/8 metre and a jagged, dotted rhythm. The third section reverts to duple metre and the rhythmic texture of the opening section. Considerable canonic development of the rhythmic fragments leads to a brilliant cadenza for violin before the elaborate coda.

William B. Ober

A melodic-harmonic germ – major third (g-b), tritone (e flat-a), minor sixth (c-a flat) in descending succession, an 'oblique' variant of the traditional sequence for two horns, the 'horn-fifth' – is developed in all four movements into transparent, metrically and rhythmically complex polyphonic forms. In the introductory movement the violin plays a kind of two-part chorale (representing a continuation of the horn-fifth germ), the horn a melody which is not tonal and yet diatonic, and the piano has echoes and variants of the violin chorale. Each instrument has its own melodic-rhythmic plane on which to move. The three planes are assymmetrically displaced. The movement loses itself in the glass-like heights of the violin harmonies.

The second movement is a very fast polymetric dance, inspired by various kinds of national music belonging to non-existing nations, as if Hungary, Romania and the entire Balkan peninsula were situated somewhere between Africa and the Caribbean. Similar to the hemiolas in the music of Schumann and Chopin, there is a complex formation of hemiolas in this movement, achieved by subdividing the basic pulse of eight beats into 3+2+3, 3+3+2, etc. Since the three

instruments always play different subdivisions simultaneously, the result is a very rich and varied polymetric structure. Horn and piano are treated in a virtuoso manner in this movement: the valve horn as a combination of various natural horns (with the natural seventh and the natural eleventh playing their part), and the piano in a style of writing that is nurtured by the tradition of keyboard jazz.

The third movement, a march with displaced metric levels and a homophonic Trio, is a formal variation of the first movement: both are ABA forms, with a varied form of the A part in the recapitulation. In the recapitulation the movement is dominated by signal-like melodic figures played by the horn and derived from the horn melody of the first movement.

While the first three movements are mainly diatonic, the finale is a chromatic variant of the earlier movements in the shape of a Passacaglia. A model of harmonies consisting of five bars (a variant of the horn-fifth germ) is the framework; descending chromatic figures are the lianas which permeate increasingly the basic framework until the sequence of five chords is completely dissolved. A very gradual dramatic intensification in the growth of the 'weeping and lamenting' lianas is the basis of the formal procedure. This intensification results in the transformation of the piano into a low-pitched percussion instrument. The echo of this imaginary gigantic drum lingers on in the pedal notes of the horn; the horn-fifth germ is also heard as a reminiscence, played by piano and violin.

My Horn Trio is dedicated as a 'homage' to Johannes Brahms, however, there are neither quotations nor influences of Brahms' music in my piece – my Trio was written in the late twentieth century and is – as far as construction and expression are concerned – music of our time.

György Ligeti

Composed in 1971, *Image* for clarinet, cello and piano is in one lento movement, interrupted by an allegro and an allegretto section. The lento uses a twelve-tone material and is kept to a soft dynamic level. The allegro and allegretto sections present different facets of the same lento material. In the allegro, the dynamic level rises to forte and fortissimo, and the sound system is reduced to seven to eight notes. In the allegretto the dynamic level is largely mezzo-piano and nine to ten notes are used. To sum up, *Image* consists of different transformations of the components of a single musical material.

Laszlo Sary

DOHNANYI (1877–1960) was quite prolific in the chamber music field, writing several quartets, quintets and violin sonatas. The main influence on his style and technique was Brahms, whom he knew well personally. This sextet for clarinet, horn, piano and string trio exhibits brilliant writing particularly for the piano, much rhythmic vitality and changeability, and a keen dramatic sense. The third movement (whose start gives the pianist a thirty-bar rest) links directly into the giocoso Finale, built from a main theme of folk-dance character.

Nick Toller

SUN
3
AUG

SUN
3
AUG

CHAMELEON came together under this name in 1985, but the members of the group have performed together regularly in chamber music concerts at festivals in the UK and abroad. The players, who are all based in London, have formed the group so as to share their special love of chamber music, while continuing to pursue their solo careers and outside interest.

Violinists **ELISABETH PERRY** and **ALEXANDER BALANESCU** won the Concert Artists' Guild Competition in New York with their violin Duo *One Plus One*. Individually as soloists, and as chamber musicians they have championed much new music and given numerous first performances. Their work ranges from standard and classical repertoire to experiments in film and theatre. Recently the film *I'd Stake my Cremona to a Jew's Trump*, a fiction/documentary about their work with Michael Nyman, has been premiered in London and Zurich.

SIMON ROWLAND-JONES (*viola*) was a founder member of the Chillingirian Quartet. Since he left the group in 1978, his solo career has taken him all over the world, and he has devoted an increasing amount of time to composition. His works have been played and broadcast in the UK and abroad.

ELIZABETH WILSON (*cello*) has performed widely in the UK and Europe as soloist and chamber musician. Her special interest and knowledge of Russian music led to her founding the group 'Music and Revolution' to perform programmes of 20th century Russian music, poetry and prose. In 1984 she organised the highly acclaimed 'Russian Festival' as part of the Almeida International Music Festival. She has also taken a group of musicians to Moscow and Leningrad to perform concerts of British chamber music at Sviatoslav Richter's 'December Evenings'.

LENORE SMITH (*flute*) was born in the United States. Since coming to live in London she performs regularly with such groups as The Fires of London, The London Sinfonietta, The Academy of St Martins etc. As a soloist, she has appeared at the Henry Wood Proms, given recitals for the BBC and has made records with I Musici and The Academy of St Martins.

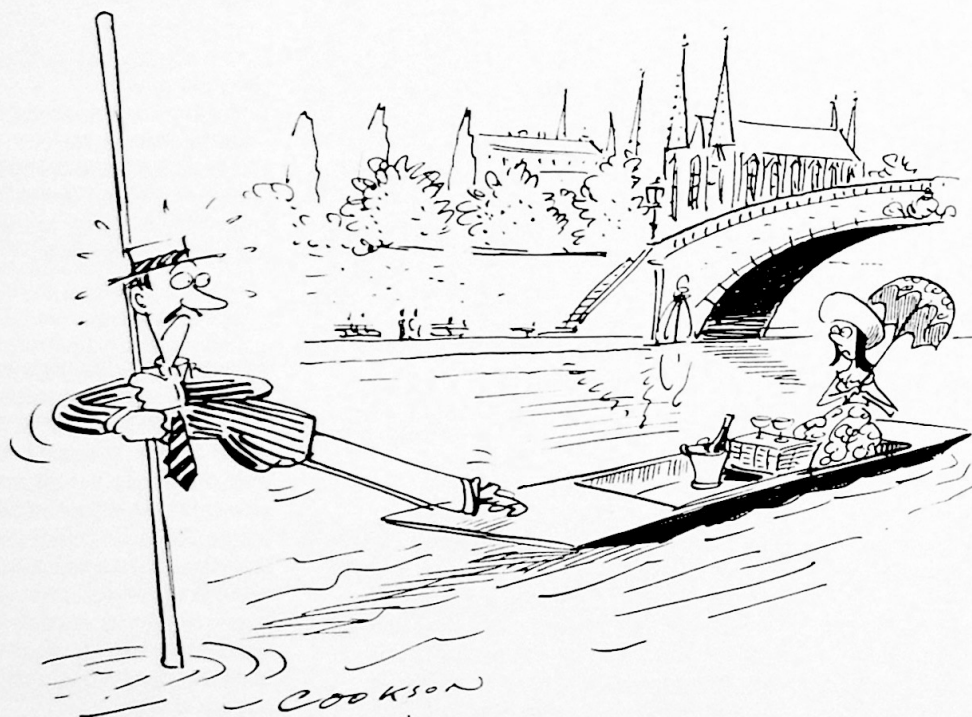
SARA WATKINS (*oboe*) is recognised in her native United States as one of the leading instrumentalists of her generation. As a soloist she has collaborated with such conductors as Dorati, Fruhbeck de Burgos, Rostropovich, Copland etc. She frequently appears in joint recitals with her husband John Shirley-Quick. Now

resident in London, her performances in Britain and Europe include an increasing number of appearances as conductor.

JULIAN FARRELL (*clarinet*) is a member of the English Chamber Orchestra. He gives many solo recitals and broadcasts and appears regularly with the English Chamber Orchestra Wind Ensemble. His interest in singing has led to him appearing in a principal role on stage at Covent Garden Royal Opera House and playing principal clarinet in the orchestra within the same season.

DAVID COX (*horn*) came to London from New Zealand in 1981. His orchestral work includes playing for the London Sinfonietta, Ballet Rambert and the Academy of Ancient Music, and he has toured with the Zurich Chamber Orchestra.

ANDREW BALL (*piano*) has established himself as a pianist of outstanding ability and commitment, equally at home in the standard repertoire and the avant-garde. He is well known for his recitals and broadcasts at home in the UK and abroad. In 1985 he performed all four piano sonatas of Sir Michael Tippett at various festivals as part of the composer's 80th birthday celebrations.



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MID-DAY MUSIC

ST EDWARD'S CHURCH AT 1.10 PM

This year St Edward's Church not only plays host to the Mid-day Music concerts by young and local musicians, but also the Cambridge Festival Flower Festival. This takes place on the first weekend of the Festival (19th and 20th July).

MONDAY 21

Amy Wickens *soprano* **Nicholas Toller** *piano*
with **Heather Thorne** *clarinet*
and **Joanna Leslie** *viola*

Parto, parto (from Mozart
Clemenza di Tito)
Three songs Schubert
Kegelstatt Trio Finale Mozart
Group of Gypsy Songs Brahms
Two Songs with Viola Brahms
Shepherd on the Rock Schubert

TUESDAY 22

Gerhart Hamburger & June Moore
piano duet

Marche Characteristique Schubert
in C maj Op 121
Sonata in C Major K521 Mozart
Waltzes Op 39 Brahms
Legende Op 59 No 10 Dvorak
Walderruhe Op 68 No 5
Slavonic Dance Op 46
Book 2 No 5

WEDNESDAY 23

Friederike Jeans *mezzo soprano*
David Jones *baroque oboe and oboe d'amore*
Richard Maunder *viola da gamba*
Martin Ellis *harpsichord*

Excerpts from 'The Fairy Queen' Purcell
Aria 'Ich will doch wohl J S Bach
Rosen brechen'
Three Short Airs Philip Erlenbach
Cantata 'Zischet nur, Telemann
stechet nur.'
Trio Handel

THURSDAY 24

Royal Northern College of Music
Wind Ensemble **Timothy Reynish** *director*

Andante Hoffmeister
Arrival of the Queen of Sheba Handel
Cassation David Blake
Operatic Arias Mozart

FRIDAY 25

Julia Vohralik *'cello* **Ken Bones** *actor*
Canto for 'cello Giles Swayne
Hungarian Folk Tales
Adagio for 'cello from Kodaly
the Sonata Op 9
Of Fables, Foibles and Grant Beglarian
Fancies

MONDAY 28

Kathryn Greeley *violin* **Paul Jourdan** *violin*
Kathryn Dover *viola* **David Watkin** *'cello*
Quartet in E K428 Mozart
Quartet No 1 Op 7 Bartok

TUESDAY 29

Cambridge Chamber Group

Ian Moore *conductor*

Mass Kodaly

WEDNESDAY 30

Joanna Borrett *'cello* **Beate Toyka** *piano*

Sonata in A maj Cesar Franck
Stucke im Volkston Schumann
Op 102

THURSDAY 31

Klara Gellert *soprano*

Dorothy Maxwell Geddes *piano*

Quatre Chansons de Debussy
Jeunesse
Die Nacht, Schlagende, R Strauss
Morgen, All'mein
gedanken, Zueignung
Piano pieces Chopin
The bad wife Kodaly
I am Poor
If I'll go out Bartok
So much grief
Under the mountain Kodaly

FRIDAY 1

The Cambridge Musick

Andrew Manze *violin* **Robert Erlich** *recorder*

Mark Levy *viola da gamba*

Richard Egarr *harpsichord*

Concerto in D major G F Handel
Trio Sonata in G min G P Telemann
Goldberg Canons J S Bach (arr.
Cambridge Musick)
Trio Sonata in A min William Williams
Trio Sonata in C W Corbett

Admission by programme £1.80 (available on door)

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Midsummer Restaurant, Willis Howells Insurance
Brokers, F.M. Wilson and Sons Ltd.*

*Floral arrangements by Cambridge Flower Club.
Plant designs by Cambridge Landscaping Design.*

ORGAN RECITALS

Cambridge is blessed with many fine organs in the various College chapels. In this series, past and present organ scholars and locally based organists are joined by two celebrities, Peter Hurford and John Scott. 1986 marks the anniversary of the birth of Marcel Dupré and the death of Franz Liszt, both notable composers for the organ, and their music is featured in most of the 15 recitals.

SATURDAY 19 JULY

Richard Farnes

King's College Chapel

SUNDAY 20 JULY

John Butt

Trinity College Chapel

MONDAY 21 JULY

Iain Simcock

Robinson College Chapel

TUESDAY 22 JULY

Philip Kenyon

St John's College Chapel

WEDNESDAY 23 JULY

Mark Lee

St. Catharine's College Chapel

THURSDAY 24 JULY

Anne Page

Church of Our Lady and The English Martyrs,
Hills Road

FRIDAY 25 JULY

Peter Hurford

Clare College Chapel

SATURDAY 26 JULY

'Lollipops'

St John's College Chapel

SUNDAY 27 JULY

Peter Bennett

Gonville & Caius College Chapel

MONDAY 28 JULY

Stephen Layton

King's College Chapel

TUESDAY 29 JULY

John Scott

Trinity College Chapel

WEDNESDAY 30 JULY

Robert Morgan

St John's College Chapel

THURSDAY 31 JULY

Christopher Argent

Jesus College Chapel

FRIDAY 1 AUGUST

Jane Watts

King's College Chapel

SATURDAY 2 AUGUST

Stephen Farr

Clare College Chapel

By kind permission of the Deans of the Chapels,
and the Parish Priest of The Church of Our Lady
and the English Martyrs.
Series arranged by Philip Kenyon.

Sponsored by National Westminster Bank plc



LUNCHTIME
MUSIC

FESTIVAL JAZZ

**FRIDAY 18 JULY –
FRIDAY 1 AUGUST**

Two weeks of the best in jazz, British and international, Festival Jazz 86 reveals the pleasures of live jazz in all its forms at venues across the city.



IAINS – The Iain Ballamy Quartet + HUMAN CHAIN

Man on the Moon, Norfolk Street
Friday 18 July 8 pm

The new generation of British players, represented in force by four of the best young musicians in two contrasting settings. Iain Ballamy at 22 is already an outstanding saxophonist – described variously as 'a pale Parker' and 'tomorrow's Desmond'. The equally inspired Django Bates on keyboards, the supple, propellant bass of Mick Hutton and the distinctive percussion of youthful veteran Steve Arguelles make up a far from ordinary jazz quartet. Their stage identity – four Iains – reflects a serious point about collective music-making, and a healthy appetite for a bit of fun. Bates and Arguelles contribute a separate set as the exciting, innovative duo Human Chain. A bargain sampler of the shape of jazz to come.

A Cambridge Modern Jazz Club event, *sponsored by Andy's Records*.

Tickets £4.00 (concessions £3.00)

GRAND UNION ORCHESTRA

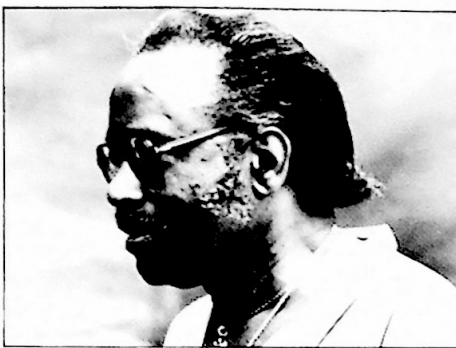
ADC Theatre
Saturday 19 July 8 pm

Exuberant, carnival music from a unique, multi-cultural big band. The London-based Grand Union number 15 musicians, half British and half from all corners of the globe. Performing on 50 different instruments, they mix jazz with the music of South and West Africa, the Caribbean and Latin America in a vibrant celebration of multiracial harmony. Grand Union's Festival visit also involves work with schools, an appearance at the Carnival Fair, and a final open workshop on Sunday 20 July, 2pm at the Drama Centre. But the ADC performance – a Cambridge Festival event – offers a truly festive Saturday night. Colourful, spectacular – music for head, heart and feet. *'Adventurous... incredibly exhilarating' Sunday Times*

Tickets £3 (concessions £1.50)

HARRY 'SWEETS' EDISON

with the Errol Clarke Trio
University Arms Hotel, Regent Street.
Sunday 20 July 8 pm



An evening with one of the great figures of the swing era, and an enduring jazz giant. 'Sweets' enlisted with the Count Basie Orchestra just as that illustrious organisation was entering its most glorious phase – with Clayton, Tate and Lester Young he played a major role in crafting that Rolls Royce of swing bands. Since then he has played countless sessions, contributed to great recordings by Art Tatum and Billie Holiday, and featured on most of the early, classic Sinatra albums. He remains Frank's favourite trumpeter. Today Harry Edison is playing with undiminished force and elegance. This date, with a British trio led by New York pianist Errol Clarke, is a rare chance to hear one of the original, authentic voices of jazz.

Presented in association with Garon Records.

Tickets £6 (concessions £5)

CAMBRIDGE CITY JASSBAND plus JAZZ FILMS

Man on the Moon, Norfolk Street
Monday 21 July 8 pm

A welcome return for one of Britain's most popular trad and dixieland bands. The Cambridge City are regulars at several major European festivals. Their diverse interests are reflected in a repertoire that moves smoothly through a compendium of jazz styles – everything from New Orleans to Charlie Parker. This strength and versatility has made them popular accompanists for American stars like Bud Freeman, 'Peanuts' Hucko and Yank Lawson. The evening is given an extra dimension by a selection of vintage jazz films. Don Nevard introduces footage of Count Basie, Fats Waller, Wingy Manone, Joe Marsala, and himself adds piano accompaniment to rare *Felix the Cat* cartoons.

Presented by the Moonshine Rhythm Club.

Tickets £3 (concessions £2)



KEN SIMS' DIXIE KINGS with the RHYTHM GIRLS

University Arms Hotel
Friday 25 July 8 pm

A special night out for fans of traditional jazz. Ken Sims' current lineup features some of Britain's finest New Orleans players, whose impeccable pedigrees list service with Colyer, Ball, Rimington and most other bandleaders of repute. A leader himself since 1962, Sims joined Cy Laurie in the 50s, but came to fame with Acker Bilk, applying his distinctive cornet to the Paramount Jazz Band's best recordings. For their Festival date the Dixie Kings are augmented by the bubbling close harmonies of the Rhythm Girls on 20s and 30s material from the Boswell Sisters, Bessie Smith and the Rhythm Boys. This teenage trio took 3 encores at the 1985 Birmingham Festival, and have already recorded an hour-long feature for London Weekend TV.

Tickets £4 (concessions £3)

PIZZA EXPRESS ALL STARS

Danny Moss (tenor), Roy Williams (trombone), Brian Lemon (piano), Colin Smith (trumpet), Len Skeat (bass), Dave Shepherd (clarinet), Alan Ganley (drums).

University Arms Hotel
Thursday 31 July 8 pm

Unlikely, you might think, that a fast food outlet should nourish and sustain the strongest house band in the land. But the Soho restaurant is also one of London's most enterprising jazz venues. In 1980 it brought together seven masters of mainstream jazz, and they have invigorated Tuesdays in Dean Street ever since. As word has spread, the All Stars have travelled further afield. Tours of Spain and East Germany, festivals in Holland, Cork and Edinburgh have confirmed the reputation of this impeccable ensemble. Their individual credentials were never in doubt. Skills honed by service with dancebands, Dankworth, Lyttelton and Welsh have since been deployed with an array of star names. The credits include Ben Webster, Ruby Braff, Benny Goodman, Peggy Lee, Teddy Wilson and many more. Top billing tonight, though, for an all-British band of world-class musicians.

Tickets £5 (concessions £4)



JOHN TAYLOR QUARTET

John Taylor (piano), Norma Winstone (voice), Chris Lawrence (bass) and Steve Arguelles (percussion).

University Arms Hotel
Friday 1 August 8 pm

'A virtuoso of the Bill Evans mould, fine tuning, eggshell delicacy, strong fibre underneath' The Wire. If John Taylor were not British, he might have attained something of the celebrity of Keith Jarrett, his stablemate on ECM. The esteemed German record label has certainly recognised his exceptional gifts, featuring him on albums by Jan Garbarek and Miroslav Vitous, as well as with the trio Azimuth. A lyrical, probing pianist, original and innovative, Taylor unveils for the Festival this intriguing new quartet. From Azimuth also comes the unique, improvising voice of Norma Winstone. Chris Lawrence and Steve Arguelles both express their considerable talents in a variety of musical

settings. Neither is any stranger to Cambridge audiences, but the fresh chemistry of four outstanding performers promises music to surprise and delight.

Tickets £4.50 (concessions £3.50)

TICKETS

Concessions available to members of Eastern Jazz, Cambridge Modern Jazz Club, Moonshine Rhythm Club, and the Musicians' Union.

Tickets available from ADC Box Office; University Arms Hotel; Andy's Records, Fitzroy Street; Garon Records, King Street, and from Eastern Jazz (0223 312203).

THANKS

Festival Jazz '86 gratefully acknowledges the financial assistance of the Arts Council of Great Britain, Eastern Arts Association, Cambridge City Council, the Musicians' Union, Andy's Records and Pizza Express.

EASTERN JAZZ

Festival Jazz '86 has been coordinated by Eastern Jazz, the regional jazz organisation working for jazz in East Anglia. For full details contact Christopher Maughan, Eastern Jazz, 25 Gwydir Street, Cambridge CB1 2LG tel (0223) 312203.

FESTIVAL · COMMUNITY ARTS

THIS SIDE OF THE BRIDGE BY RIB DAVIS

This Side of the Bridge is a specially commissioned documentary drama about Romsey Town. Scripted by radio and documentary playwright, Rib Davis, the play is based entirely on the memories and reminiscences of elderly people in the Romsey area.

Interviewing and research was carried out by a band of local volunteers, and the play is being mounted with a large cast of local actors and actresses, musicians, songwriters and backstage helpers.

The play deal with the lives of ordinary people, focussing on the period between the wars. Many of the men were connected with railway industry; many women went into service or into laundry work. The area also earned itself the nickname *Little Red Russia* and the play investigates how far it was deserved.

Tuesday 22nd–Saturday 26th July 7.30 pm
Coleridge Community College
Tickets £2 (Adults), £1 (Children & concessions) Box Office, Central Library, Lion Yard tel 357851 or from Coleridge Community College.



Mill Road, Cambridge

START THE FESTIVAL WITH GRAND UNION JAZZ ORCHESTRA!

Promoted by Cambridge Festival Association

ADC THEATRE · PARK STREET

SATURDAY 19 JULY 8 PM

TICKETS £3/£1.50 CONCESSIONS

An international band of fifteen musicians, half from Britain and half from around the world, who have settled here, either in search of a better life, or to escape political repression. It is their music that inspires the Orchestra, which combines South and West African, Caribbean and Latin American music in a completely original way reflecting and celebrating the multi-racial society we live in.

The Orchestra is unique; performing an amazing variety of exuberant music on over 50 instruments both orthodox and rare, it is an exciting and colourful experience and absolutely not to be missed.

"adventurous... incredibly exhilarating" – Sunday Times

"... marvel at the talent of the group" – Glasgow Herald

Highly recommended – City Limits

a multi-cultural big band full of LIFE, they intoxicated the head while their jump-in-carnival feeling even caused dancing amongst British jazzers!" – New Musical Express

"the packed tent was on its feet and cheering a generous and talented group" – New Statesman

Grand Union will spend two days in Cambridge working with a group of children from Parkside Community College and St Matthews Primary School to create a special children's band for the opening of the Festival, at the Carnival Fair.

They will also be given an open workshop for anyone interested on Sunday July 20th at the Cambridge Drama Centre, Covent Garden, off Mill Road at 2 p.m.

Tickets £2/£1 on the door.



COMMUNITY
ARTS

CIRCUS BURLESQUE

The Circus Burlesque Show comes to the Cambridge Festival with a colourful little Big Top and an all human, no animal circus.

An excellent story line combines with acrobatics, trapeze juggling, unicycling, live music and provides ninety minutes of comedy entertainment for all ages.

Stars **Mick Wall** mime artist

Kym Olsen juggler

Alan Heap acrobat & comedy actor

Jim Hackford musician

& **Sunshine**

The best of fringe theatre with traditional circus skills!

ARBURY TOWN PARK, ARBURY ROAD, CAMBRIDGE

THURSDAY 31 JULY & FRIDAY 1 AUGUST 7.30 PM

SATURDAY 2 AUGUST 3 PM & 7.30 PM

£2.50 (ADULTS) £1.50 (CHILDREN)

Workshops:

Limited to 20 places per session – Come and try out some circus skills for yourself!

Thursday 31 10.30 am (7–11 year olds)

2.30 pm (12–16 year olds)

Friday 1 10.30 pm (12–16 year olds)

2.30 pm (7–11 year olds)

TICKETS £1 PER SESSION

Tickets available from Box Office, Central Library, Lion Yard tel 357851



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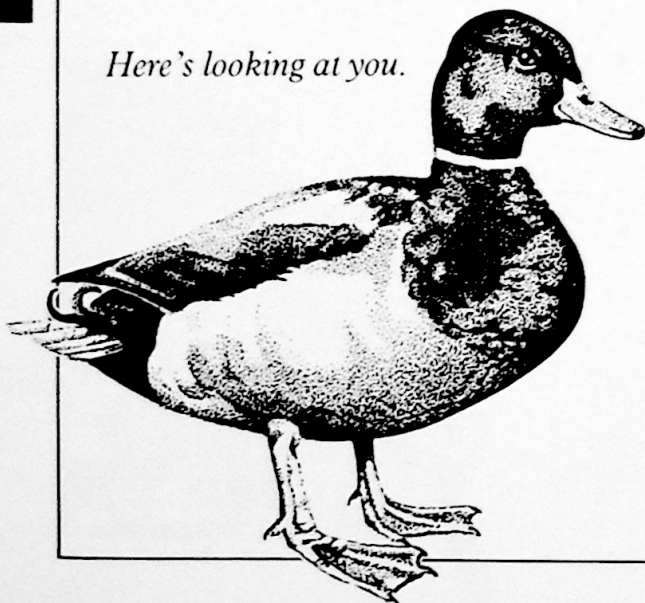
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You non-aquatic types have a wide choice of drinks and light meals at the Garden House Hotel. With a brand new lunchtime menu in the Lounge, more and more folks are having their 'Granta Nest', 'Punter's Lunch' or 'Fenner's Quiche' on the patio overlooking the river, leaving those tasty crusts for me.

Here's looking at you.



To quench a thirst, the bar offers a wide variety of drinks including the best cocktails in town.

Of course, I have to say that—the landlord's my landlord!

Garden House AA **** RAC

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CAMBRIDGE FESTIVAL PRODUCTION

Now We Are Sixty



The World Premiere
of a comedy with music
based on the life and work of

A. A. MILNE

by

GYLES BRANDRETH and JULIAN SLADE

Music by

JULIAN SLADE and H. FRASER-SIMSON

Directed by
JAMES ROOSE-EVANS

Designer
BRUNO SANTINI

Choreographer
GERALDINE STEPHENSON

Tue 22 July - Sat 2 August
ARTS THEATRE, CAMBRIDGE

Box Office Cambridge (0223) 352000

Times

Nightly at 8.00 pm (7.00 pm on 24 July)
Saturday matinees at 5.00 pm

Ticket Prices

£5.50, £6.00
Saturday matinees £4.00
Charity Gala on 23 July £6.50, £7.00

Box Office

Cambridge (0223) 352000
Open Monday – Saturday 9.30 am – 8.00 pm

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Cambridge (0223) 316421

This is a very special event; exactly sixty years after A.A. Milne introduced Winnie the Pooh to an unsuspecting public the Cambridge Festival is presenting the World Premiere of a sparkling new comedy about Milne, one of the most successful writers Cambridge – and Britain – has ever produced.

There was very much more to Alan Milne than *When We Were Very Young* and *Winnie the Pooh*. He was a popular playwright, a *Punch* columnist, a comic writer of great flair and style, and *Now We Are Sixty* is a witty and intriguing play that reveals a remarkable man and his amusing world. There's nostalgia, high comedy, high jinks and marvellous music by H. Fraser-Simson and Julian Slade – his best score since *Salad Days*.

This special Festival production – destined for the West End after its premiere in Cambridge – is being directed by one of Britain's most distinguished directors, James Roose-Evans, whose most recent success was his multi-award winning production of *84 Charing Cross Road* which he directed in London and on Broadway and which is now being filmed.



Gyles Brandreth



Julian Slade



A.A. Milne with Christopher Robin
in 1926

Sponsored by Cambridge City
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FESTIVAL
DRAMA

FESTIVAL FUN

SATURDAY 19 JULY TEDDY BEARS PICNIC

In association with the Now We Are Sixty company and to celebrate the sixtieth birthday of Winnie the Pooh, the Festival is getting off to an exciting start with an extraordinary Teddy Bears Picnic. On Saturday morning 19th July at 11.30am, hundreds of people – young and old, from Cambridge and beyond – will be bringing their teddy bears to Parkers Piece for fun, games and a slice of birthday cake. If you want to take part all you have to do is turn up at Parkers Piece accompanied by a teddy bear. This is a charity picnic so to claim your souvenir balloon you have to make a small donation to the National Playing Fields Association whose Diamond Jubilee coincides with Winnie the Pooh's. There will be bears of all shapes and sizes, lots of famous bears too (Prince Philip's teddy bear will be there!) so this is a unique chance for you and your bear to take part in an historic birthday celebration!

FESTIVAL RADIO

MON 21 JULY – FRI 1 AUGUST GYLES AT THE ARTS

Throughout this year's Cambridge Festival, BBC Radio Cambridgeshire's popular lunchtime show is going to be dropping in at the Arts Theatre every day between 12.30 and 2.00 to meet Gyles Brandreth and his guests of the day. You are invited too because every day it will be a live outside broadcast and everybody's welcome! There will be the stars from the Arts Theatre itself, visiting artists taking part in the Festival as a whole, surprise guests galore – plus plenty of Undiscovered Talent, because Gyles will be inviting listeners – Cambridgeshire residents, visitors, tourists – to join him in the rooftop restaurant at the Arts Theatre for a little bit of live, spontaneous exhibitionism. If you want to see Radio as it happens come to the Arts Theatre at lunchtime any day. If you want to hear the best in British Radio simply tune in to BBC Radio Cambridgeshire.

FESTIVAL BOOK FAIR

SATURDAY 2 AUGUST GREAT BRITISH CHILDREN'S AUTHORS

Some of Britain's most celebrated children's authors are coming to Cambridge on 2nd August for a Book Fair at the Arts Theatre at 3.00 pm. The Book Fair, of course, marks the Diamond Jubilee of Winnie the Pooh and celebrates A.A. Milne, one of the most popular and successful British children's authors ever. This special event is being sponsored by the Cambridge Evening News and is a marvellous opportunity for everyone to meet children's writers and illustrators from all over the United Kingdom. There will be games, storytelling sessions, competitions and a unique opportunity to buy signed first editions. The Book Fair at the Arts Theatre starts at 3.00pm and is followed by a Gala Performance of Now We Are Sixty at 8.00pm. Do Join Us!

The Cambridge Festival
presents
a Show for All the Family

THE WATER BABIES

Book, Lyrics and Music by JOHN TAYLOR

Based on the Story by CHARLES KINGSLEY

Follow Tom's adventures in this Great Musical
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The Festival Administrator is quoted as saying: "This initiative by the Arts Council in encouraging partnership between cultural organisations and commerce through ABSA, is promoting a substantial increase in the level of artistic activity throughout the East Anglian region."

FESTIVAL EXHIBITIONS

TUESDAY 15 JULY TO

SUNDAY 31 AUGUST

Plagiarism Personified? European Pottery and Porcelain Figures

Adeane Gallery, Fitzwilliam Museum

The main theme of this exhibition is the derivation of models for ceramic figures from sculptures, prints and book illustration. Rediscovery of these sources of design has been a major field of research for ceramic historians since the 1930s; but it has not been the subject of a major exhibition. Subsidiary themes are the status of figures in contemporary opinion during the 18th and 19th centuries, and their role in interior decoration.

Tuesday to Saturday 10.00 am – 5.00 pm
Sunday 2.15 – 5.00 pm

TUESDAY 6 MAY TO

SUNDAY 27 JULY

Janos Kass: Graphics and Prints

Charrington Print Room, Fitzwilliam Museum

Janos Kass is a contemporary Hungarian artist from Szeged (Cambridge's twin town). His work includes engraving, etching, lithography, typography, poster design and book design. He has produced works based on Bartok's *Bluebeard Castle*, on Imre Madach's drama *The Tragedy of Man* and Shakespeare's dramas, all of which will be exhibited.

Tuesday to Saturday 2.00 pm – 5.00 pm
Sunday 2.15 – 5.00 pm

SATURDAY 12 JULY TO

SUNDAY 31 AUGUST

Landscape: Place, Nature and Material

Kettle's Yard Gallery, Northampton Street

Work by Roger Ackling, Chris Drury, Andy Goldsworthy, Richard Long, David Nash and David Tremlett

Landscape has a long tradition in British art. This exhibition includes work by a selection of leading British artists all of whom use the landscape, or their experience of a particular place, as a subject of their work. None of the sculptures or drawings attempt to represent the landscape pictorially, instead they abstract and condense experience to present an 'emblem' of a particular place and the rhythms of nature and her materials. They do not look passively at landscape but rather recreate and articulate for themselves the sense of space of the land, for example in the case of David Nash making a sculpture using the basic elements of earth, fire and water, or in the case of Roger Ackling through the burning action of the sun on to pieces of found wood. Roger Ackling, Chris Drury and David Nash will draw upon the landscape surrounding Cambridge in making new work for this exhibition and Andy Goldsworthy will be working in St Peter's churchyard throughout the festival.

Monday – Saturday 12.30 – 5.30 pm
(Thursday: open until 7.00 pm)
Sunday 2.00 – 5.30 pm

SATURDAY 12 JULY TO

SUNDAY 24 AUGUST

Boundaries

Cambridge Darkroom Gallery

This exhibition is a major attempt to present a critical survey into the possibilities of an alternative route in artists' approach to land, and to explore the specific role of photography in British landscape art.

A sensitivity to land has always been central in British culture, as has the sense of living on an island. The long-standing tradition of British topographical painting and photography, a love of the English scene, and the concern with human intervention with the landscape, stretch behind much of the work in his exhibition. As well as extending this tradition beyond the romantic notions of pictorial representation, to register perceptions and experiences untouched by the culture at large, this work reflects awareness of the power of history and civilisation.

The artists included ranged from the pioneers of British land art of the 1960s to the younger generation of photographers who have most recently been acclaimed for drawing attention to the landscape as a cultural category.

The exhibition is accompanied by an illustrated catalogue available at the Cambridge Darkroom Gallery.

Tuesday to Saturday 12.00 – 6.00 pm
Sunday 2.00 – 5.00 pm

Cambridge Darkroom acknowledges the support of Goodfellow & Egan Phototypesetting and Lindsey Litho Ltd.

*Goodfellow
& Egan*

SATURDAY 19 JULY TO

SATURDAY 2 AUGUST

Album d'un Voyageur: The Life and Music of Liszt

The School of Art, Cambridgeshire College of Arts and Technology, Collier Road

Monday to Saturday 10.00 am – 7.00 pm
(closed Sunday)

The title of this exhibition refers to the series of piano compositions published in 1842 which was based on Liszt's travels, especially to Switzerland. Later the maestro enlarged and recomposed this series into three volumes under the title 'Années de Pèlerinage'.

The exhibition follows up Liszt's travels, visits all the countries and towns where he went from which he received inspiration for his musical works. One of Liszt's life principles was to travel, to see places, scenes, works of art and to meet people. One can see the romantic, always wondering, restless attitude of Liszt behind this, but we may come closer to reality in saying that his eternal voyage was more strongly connected with his insatiable desire to absorb the world in its totality. It is stunning even by today's standards to

see how much he really travelled during his life, with almost every means of transportation from railways to steamships and carriages.

The theme of the exhibition is arranged by the geographical sequence of his travels, showing the different stages in a non-chronological order of precedence. All parts intend to show Liszt's special contact with a certain area, country and cultural tradition.

The material consists of coloured and black and white photographs with copies of certain documents relating to the individual country's links with Liszt. A separate tableau details Liszt's 7 visits and tours in the United Kingdom where, in 1841, he was guest of honour at the Duke of Cambridge's residence.

Hungary Today: A Photographic Study

Photographs by Hungarian artists, all of which have won international awards at different photographic competitions. The photographs are of people, buildings, and everyday life in Hungary, in colour or in black and white. There are also pictures depicting Parliament, the Opera and the Danube.

These exhibitions are organised in association with the School of Art, Cambridgeshire College of Arts and Technology, the Embassy of the Hungarian People's Republic, London and the Cambridge City Council Amenities and Recreation Departments

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SATURDAY 19 JULY TO

SATURDAY 2 AUGUST

Books and Records from Hungary

Mezzanine Gallery, Central Library

Books are widely printed in foreign languages in Hungary, many of them in English. The books on display are made in the Corvina and the Akademia Publishing Houses in Budapest and are mainly on art and art history, both Hungarian and international. In addition, there are publications on Budapest and other Hungarian towns, on the life and works of composers Bartok, Kodaly and Liszt, and on Hungarian cookery and wines.

Monday to Friday 9.30 am – 6.00 pm
Saturday 9.30 am – 5.30 pm

SATURDAY 19 JULY TO

SUNDAY 3 AUGUST

Hungarian Folkweave

Folk Museum, Castle Street

An exhibition of traditional Hungarian costumes displaying the intricacies of folk embroidery; pottery decorated in traditional Hungarian style and coloured wallhangings.

Monday to Saturday 10.30 am – 5.00 pm
Sunday 2.30 – 4.30 pm
Admission: Adults 50p, Children 20p

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Patrons are respectfully reminded that whilst every effort will be made to adhere to the advertised arrangements, the programme and the timetable are subject to alteration without notice.

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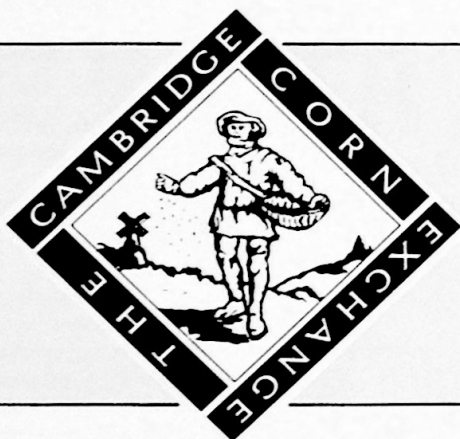
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